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A
HAND BOOK OF TELUGU LITERATURE

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FOREWORD

I have looked through "A Hand Book of Telugu Literature" and find it to be a neat and competent account of the land marks in the history of Telugu Literature. I have no doubt that it will find a very wide circle of readers.

BENARES,
27th Jan. '44.

S. Radhakrishnan,
Vice-Chancellor,
Benares Hindu University.

PREFACE

The essays in this brochure are not all written at one time or for one occasion. The first of them was read before the first Oriental Conference held at Poona in 1919. It is now published as it is with slight modifications. The last was read before the Research Study Circle of Indian Languages in the Osmania University, Hyderabad (Dn.). The other two are written at random. Because the topic is one, and the essays are continuous in subject matter, I have ventured to publish them in one volume. They are intended mainly for non-Telugu public, and if the readers get a birds'-eye-view of what Telugu Literature is I am amply rewarded.

I am not unconscious of my limitations in writing the last two essays, because large portions of them deal with writings of contemporary and living authors To estimate their work is to tread on dangerous ground. Having been engaged in serving in my own humble manner my language and literature, and having been in touch with the literary movements directly or indirectly for the last thirty years, I had necessarily to take such risk for which I tender no apology. I am sure all my friends will take my remarks in good part. Any sentiment herein expressed does not in any manner mitigate my respect and esteem for individuals. In the short compass of this work it has become possible only to state the main currents in the development of the Telugu literature

I heartily thank the Hyderabad Telugu Academy for publishing this small contribution under their auspecies.

HYDERABAD (DN.)
4—12—1943

K. SITARAMAIYA.

OLD TELUGU LITERATURE

PRELIMINARY :

Telugu, which is a spoken language of more than 30,000,000 of the Indian population, which according to numbers is next in importance only to Hindi and Bengalee, and which enjoys the reputation of being called the "Italian of the East" by all the Western savants, was, historically speaking, the spoken dialect of a tribe inhabiting a portion of this country along the eastern coast of the Madras Presidency, which was otherwise called the "Andhradēśa".[1] There are references to the Andhra race and country in many ancient Sanskrit works, the earliest of them being the Aitarēya Brāhmaṇa of the Rigveda from which I quote the passage below :—

"తస్య హ విశ్వామిత్రస్యైకశతం పుత్రా ఆసుః, పంచాశదేవ జ్యాయాంసో మధుచ్ఛందసః, పంచాశత్కనీయాంసస్తద్యే జ్యాయాంసో న తే కుశలం మేనిరే తాననువ్యాజహారాం తాన్వః ప్రజా భక్షీష్టేతి, త ఏతేంధ్రాః పుండ్రాశ్శబరాః పులిందా మూతిబాః."[2]

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1. The race appears to have given this name to the country. *cf.* Pandya, Chola, etc.

2. "In the Aitaroya Brāhmaṇa, which is anterior to the whole of the so-called classical Sanskrit literature, the sage Vis'wāmitra is represented to have condemned by a curse the progeny of fifty of his sons to live on the borders of the Āryan settlements and these it is said were the Andhras, Puṇḍras, Sabaras, Pulindas and Mūtibas."

(Bhandarkar, Early History of Deccan. P. 10.)

Later Purāṇa literature has many references to them.[1]

The Telugus or Andhras became powerful and established their own kingdom.[2] At one time in the reign of Śātakarṇi (II century A. D.), the Andhra kingdom extended from the banks of the Ganges in the north to Kānchi (Mondern Conjee-varam) in Southern India and beyond the Maharatta frontier in the west. Megasthenes, in the accounts of his travels, describes the Andhra Empire as very powerful and prosperous, with a vast army of its own, vying with Magadha kingdom founded by the famous Chandragupta of Maurya dynasty. From pre-historic times down to the sixteenth century, various Telugu kings ruled over extensive territories, when finally in A. D. 1565, in the fateful battle of Tālikōta (Rākṣastaghdi) the glory of the Telugus fell completely. This marks the beginning of the decline of the Telugu ascendency. The present Zamindars in the Andhradēśa are the relics of some of the Andhra ruling races. Thus the Andhras can be traced back to B. C. 1000.

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1. पौंड्राश्च द्रमिडांश्चैव सहितांश्चौड्केरलैः ।
अंध्रांस्तालवनांश्चैव कलिंगानुष्ट्कर्णिकान् ॥
(Mahābhārata)

2. A History of Indian Literature. Dr. A. Winternetz Vol. I, 523.

LANGUAGE AND SCRIPT:

Telugu as a language is said to belong to the Dravidian group, and is an agglutinative language along with Tamil, Canarese, Malayalam, and Tulu. Paiśāchi is mentioned by some as the mother of these Dravidian sisters.[1] This Paiśāchi is one of the six vernacular Prākrits and was for some centuries the vernacular spoken in some parts of Southern India particularly in Andhra country.[2] Telugu, though said to be of Dravidian origin, for all outward purposes appears different from its sisters, because of the incorporation of words from various languages into it. The major portion of the Telugu vocabulary misleads any observer to think that it might belong to the Āryan group, and this view is further strengthened by a perusal of grammatical works in Telugu as they mention Sanskrit and Prākrit as Prakritis[3] from which the Vikriti[4] (Telugu) has sprung. The following Sūtra from the earliest Telugu grammar Andhraśabdachintāmaṇi (11 century A. D.) bears out my statement:—

"आद्यप्रकृतिः प्रकृतिश्चाद्ये, एषा तयोर्विकृतिः ।"[5]

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1. There is a school which maintains that Tamil is the most ancient of languages, and that Tamil script is the original of all in the world.

2. These are called "Sadbhāṣās."

3. Originals.

4. Derived.

5. Sanskrit and Prākrit are the originals. This (Telugu) is derived from them.

The major portion of the borrowed vocabulary in Telugu is Sanskritic. Shorn of its Sanskritic element the Telugu language and literature are not worth the name. There is a portion of the vocabulary which is indigenous and which can be related to that of its sisters. Attempts here and there, though scanty, are being made to evolve this indigenous element. But the science of Dravidian languages is still in its early stage, and deserves encouragement from all quarters. Two theories are now advanced which are opposed to each other. One enunciated the late Bishop Caldwell, and the other tradition, followed by Dr. C. Narayana Rao. At present the Telugu vocabulary—indigenous and. borrowed combined together—is generally adequate for all purposes. But modern scientific requirements necessitate a fresh coinage or borrowing of a further contingent of words. Generally it has been the tendency of scholars to trace the Telugu script to the Brāhmī script which is the mother of many an Indian script. Mātrikāchakravivēka, a work on Manthra Śāstra in Sanskrit, seems to throw a flood of light on the constitution of the Telugu alphabet. A perusal of that work, I venture to say, sets one a-thinking, that after all the Telugu script might be older than the Dēvanāgarī. I may mention here the chief reason for this conjecture. Bindu (o), it maintains, is the original of which other Telugu

letters are only modifications. Rēkhā (line) and Trikōṇa (triangle) are further changes of the original Bindu. The Telugu script is one having Bindu for its nucleus and the Dēvanāgarī is Rēkhāpradhāna. In other words, each letter of the Telugu alphabet can be traced to Bindu.[1] The Telugu alphabet is now one of the most adequate alphabets as it contains all the sounds necessary for all the words in the language.

CHIEF NAMES:

This language is called by three names, Telugu, Tenugu and Andhrabhāsha. Several explanations are given about the derivation of the first two names and the explanation[2] of the third is obvious as the language spoken by Andhras. All these names are popular and the third is freely used by all Telugu rhetoricians.

1. Chenchaiah and Bhujanga Rao subsequently mention this in their History of Telugu Literature. P. 18.

2. Some of them are more ingeneous and far-fetched than convincing. Telugu is considered a short form of Trilinga suggesting that it is a language spoken in a tract of country which has three Śaivite shrines as its corner stones, the fourth side being the sea. The three shrines are considered by some as Śrīs'ailam in Kurnool District. Bhimēs'waram in Godāvari District, and Kalōs'waram (or Kālahasti) in Chittore District. That Telugu is not the corrupt form of Trilinga and Telugu is not that of Trinaga is proved by the late K. V. Lakshmaṇa Rao. (Vide Lakshmaṇarāya Vyāsāvalī.)

PRAKRIT LITERATURE:

It has been mentioned that Paiśāchi is considered to be the mother of the Dravidian languages, and therefore a few words about the literature in that language are not out of place here. Although Paiśāchi is the vernacular spoken by the populace, Prākrit (synonymous with Mahārāstrī) appears to be the court language. The inscriptions are generally in Sanskrit or Prākrit. Some of the ancient Andhra kings appear to be themselves scholars, and many of them were patrons of literature. Hāla Sātavāhana, an Andhra king who ruled in the first century A. D., was the compiler of a metrical composition called Saptaśati in Prākrit, which has appreciative references and quotations in many later works like Bāṇa's Harṣacharita and Mammata's Kāvyaprakāśika. This is a remarkable work and is at the threshold of all Sanskrit Kāvya literature. I hope to publish a comprehensive paper on this work in near future. This work is considered to have been later translated into Telugu by Śrinādha the great poet, as evidenced by his own statement:

“నూనూఁగుమీసాల నూత్నయౌవనమున,
శాలివాహన సప్తశతి నొడివితి”[1]

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1. "I wrote Sālivāhana Saptas'ati in my early youth when I was getting moustache."

The most important work in Paiśāchi language is the famous Brihatkatha by Guṇādhya Panditha, one of the court poets of Śālivāhana (Śātavāhana). He is no other than Hāla the era-maker. The original is not now extant and perhaps is extinct, but a portion of its contents survive in Kathāsaritsāgara. The court of Śālivāhana contained many more poets and grammarians, one of whom Śarvavarman by name is reputed to be the author of a great work on grammar (Kāthantra Vyākaraṇa) which he taught to the king. These are the chief known Paiśāchi works which are remembered only in name through references in other extant works. Reference to Guṇādhya's Brihatkatha may be found in many Sanskrit works like Subandhu's Vāsavadatta and Danḍin's Kāvyādarśa. These two relics of Prākritic Paiśāchi literature are sufficient for us to conclude that copious Paiśāchi literature flourished which must, to some extent, have served as one of the sources of original Telugu literature.

INFLUENCES :

Tamil and Canarese are said to posses independent literatures of their own prior to Telugu. We learn that Canarese language could boast of a work on prosody, Chandōmbudhi by one Nāgavarma as early as the ninth century A. D. This

work does not mention the existence of any literature in Telugu language. From this the most plausible conclusion would only be that the Telugu language did not possess so much literature in it as to attract considerable attention. It is too much to argue from this fact that there was no Telugu literature at all by that time[1]. The fact of the existence of Tamil and Canarese literatures helps us to conclude that they should have wielded considerable influence on the early Telugu literature. Out of the influences on Telugu literature, that of Sanskrit is paramount. The subject-matter of almost the whole of the Telugu literature can be called Sanskritic. The rules of grammar and rhetoric in that language are applied *Mutatis Mutandis* to the Telugu literature.[2] Thus the language was transformed so much for good, that it has to thank the Āryan language for all the excellent qualities that it gave to it. Now the Telugu language is an echo of Sanskrit in lucidity, brevity and ease of expression. In the domain of prosody the Canarese influence is considerable, so that, almost all the non-Sanskritic metres are common to Canarese prosody. During the early years of Telugu literature, a good knowledge of Canarese and Sanskrit languages and literatures

1. Many inscriptions in Telugu have since been published.

2. Vide. Kāvyālaṇkāra Chūdāmaṇi of Vinnakōta Peddanna and Ahōbalapaṇditīya a commentary on Nannaya's Andhra Śabda Chintāmaṇi.

was considered to be a prerequisite for authorship in Telugu. Nannaya Bhaṭṭa and Nārāyaṇa Bhaṭṭa, the early authors in Telugu, were great scholars in both these literatures as their titles show.[1]

RELIGION AND TELUGU POETRY:

A glance at any literature convinces us that religion gave the first inspiration to poetry. The fact is much more true with regard to any Indian literature in as much as the life of an Indian is given a religious basis even from birth. Devotion and worship take poetry as their garb, and the Rig Vēda—the oldest extant poetic work—is nothing but a series of hymns devoted to various Gods to be used in divine sacrifices. To give a modern instance, the poetry of Rabindranath Tagore is purely devotional in character, and has religion and philosophy for its back-ground. Even before the advent of the Aryan religion into South India, there were some schools of worship current here out of which the Śaivite and the Vaishṇavite cults are the most important.[2] The former later merged into the Śaivādvaita of Srīkanṭha, and the latter which was

1. There is a school of thought now prevailing that the sweetness of the Telugu language is spoiled by the mixture of Sanskrit. I am one of those who believe that a language, instead of being spoiled, is enriched by the mixture of other elements which extend its usefulness.

(Vide Ramyālokamu of Rāyaprōlu Subba Rao.)

2. Some contributions of Southern India to Indian culture by S. K. Iyengar.

otherwise known as the Bhāgavata cult was incorporated into the Viśishtādvaita system of philosophy. These two Bhakti schools of thought should have given inspiration to early Telugu poetry. In the later Telugu literature, religion played a very important part, and nearly the whole Telugu literature up to the end of the last century has religion for its subject matter. Verily, religion is the thread which runs through all knowledge in India.

PROSE IN OLD TELUGU LITERATURE:

In any literature, poetry precedes prose, and it is only after poetry has attained a particular stage that prose takes its birth. An example can be found in the development of Brāhmaṇas after the poetic Saṁhitās in Sanskrit literature. It is poetry that touches human heart, for which sentiment is a most important factor. Those who know the story how a passing sentiment like the killing of a 'Krauncha' bird by a 'Nishāda' suddenly made the heart of Vālmīki overflow, and how he subsequently became the author of the Rāmāyaṇa which is unsurpassed in poetic excellence, can best realise this truth. Another instance is that of the hymns of Rig Veda which are couched in a language of poetic beauty and have become the wonder of the world. The same order of poetry and prose should have also been in the case of Telugu literature, but facts show otherwise. The earliest extant Telugu works are in

combined prose and poetry. A ready-made literary tradition which was borrowed should have been the cause of this, for by the 11th century A. D. which is the time of the rise of the important early Telugu works, Champūkāvyas were freely written in Sanskrit and appreciated.[1] Even in Telugu literature works written in complete prose are of a later origin. As in Sanskrit they are scanty in number up to the end of the 19th century, after which a crop of prose works has risen, good, bad and indifferent. The oldest known prose works in Telugu do not go beyond the 15th and 16th centuries A. D. The prose in the earlier Champūkāvyas in Telugu is more poetic than prosaic in a strict sense of the term. Except rhyme it has all the qualities of poetry including ornateness, and so can be certainly called "poetic prose". Besides, the previous and subsequent verse alter the character of the intermediate prose passages. If poetry is "the artistic expression of the human mind in emotional and rythmical language"[2], certainly there is no reason why these prose passages should not be so called.

THE STARTING POINT:

There are some Telugu scholars who bring under the title "Old Telugu literature" all such literature prior to 19th century A. D. because they aver that the same literary characteristics continue

1. *cf.* Champū Rāmāyaṇa of Bhōjarāja.
2. Theodore Watts Dunton in Encyclopaedia Britannica.

throughout. But I venture to think that the 16th century A. D. marks a definite land-mark in the development of Telugu literature forming a type for the subsequent development. Those who are acquainted with Purāṇa and Kāvya style of poetry in Sanskrit literature may be told that the same characteristics can be seen in the major portions of literature prior to the 16th century A. D. and that after it respectively. The Kāvya style of composition in Sanskrit is similar to Prabandha style in Telugu, and this style has been evolved and perfected by the beginning of the 16th century A. D. In literary matters a tight line of demarcation is scarcely possible as various characteristics can be found in each period. But the historian of literature concerns himself with the predominant characteristic for his purposes. When viewed from this stand-point 15th century A. D. can be found as the transition period between the prior Purāṇic and later Prabandha literature. This transition period may be called the pre-kāvya period. Therefore, the 15th century may be considered as the dividing line. The literature prior to it may justly be called "Old".

Rao Bahadur K. Veeresalingam Pantulu, a great name as a versatile scholar in Telugu literature, in his "Lives of the Telugu Poets" adopts a classification of poets where he accepts the above landmark. He calls the period prior to 16th century A.D. as Purāṇayuga and the subsequent period

up to the middle of 19th century and as "Prabandhayuga". For purposes of this essay, I adopt the same method, and all Telugu literature before the 16th century is brought under discussion herein. Nannaya Bhaṭṭa the reputed author of the first Telugu grammar and the translator of the Mahābhārata, is taken as the starting point from which the whole enquiry proceeds.

GENERAL REMARKS :

The whole period between earliest Telugu literature and 1500 A. D. may generally be called the "age of translation". Practically there were no books in the language and so the Sanskrit works attracted the populace as also the poets.[1] The Āryan religion was in practice, and the populace wanted works pertaining to that religion in their own language. It is no wonder that the Mahābhārata which was a substitute, as designed by the author himself, of the essence of the Vēdas should have been the first work to be translated. Beginning from this the whole range of Telugu literature of this period is pervaded by a spirit of translation. It cannot be said that this is due to lack of origina-

1. Prior to recorded poetry there were varieties of song-literature that were in vogue which became part and parcel of Andhra indigenous culture. Some of them are handed down and are even now in vogue in the shape of Mēlukolupulu, Maṅgalahāratulu, Lālipātalu, etc. This kind of literature has its revival now in the modern period. Some scholars called it "Dēs'ikavita". But I ask "Is the poetry of Nannechōda Marga or Desi?"

lity, because poets who translated the Purāṇic works did so endowing the works with their individual genius. After some more important works like Bhārata, Bhāgavata and Rāmāyaṇa were translated, adaptation took the place of translation. Gradually, kāvyas or artificial epics in Sanskrit began to attract the attention of Telugu poets, wherein both the methods of translation and adaptation were employed. Gradually, verbal ingenuity began to take the place of easier methods of expression. By the latter part of the 15th century, the Sanskrit Kāvya style began to take preponderance. In any literature imitation plays a greater part than creation, and the same holds good in the case of Telugu literature. Though translators, the poets of the earlier centuries possessed imagination of a very high order which played a great part in their works, for, cold translations cannot be attractive and eternal. Literature is an index of the greatness of a race or nation, and it is only when the poets are kept above want that their 'poesie' can soar high. Though this is general, instances are not wanting where poets spurned at royal favours, and fulfilled the adage "सुकवितायद्यस्ति राज्येन किं?"[1] In all literatures and in all periods both good and bad are co-existent, and Telugu literature is not an exception to this.

1. "The faculty of poetry is more precious than the possession of a kingdom."

Generally it is under powerful monarchs that literatures developed, for, their courts afforded protection for the best intellect in the land. After Rājarāja, the patron of Nannaya, Manuma Siddhi, the patron of Tikkana, and the various Reddi and other patrons of Srīnādha, Krishṇarāya of Vizianagar was the greatest royal patron of letters and arts, in whose time the Telugu literature saw the zenith of development. By the end of the 15th century A. D., the taste of the public favoured the Prabandha style, which was brought to perfection by Allasāni Peddana of the court of Krishṇarāya. For some centuries afterwards this kind of composition "went on" till the middle of the last century, when a kind of reaction began. Two and sometimes three and four senses were infused into verses, and whole works were written in that style. Such verbal exploitation naturally diminishes the real excellence of a work, besides creating a revulsion in the reader on account of their exacting nature. Such a tendency has not completely died out, and instances are not wanting, when, even in the 20th century which is called the "age of independence," some poets indulge in compositions in gaudy and bombastic verse. The period between the 17th and 19th centuries in Telugu may be fitly compared to the 18th century in English literature when poets worshipped the Goddess of form more than the

matter. The reaction which developed in the last years of the last century has attained enormous and sometimes absurd proportions, where, everything that is old in literature is despised and laughed at. The votaries of this reaction call themselves poets of the "New school". They have begun to take complete licence, sometimes violating even ordinary laws of metre. This is nothing but reaction run riot. Blind imitation was the cause of this reaction, and healthy and sympathetic criticism which is the curbing element in literature has not yet made itself felt. Until then this unbridled license cannot be checked. It is that criticism which brought the English literature to its present eminence. Foundations for such criticism have been laid though mistakenly by eminent literary men like C. R. Reddi, and the whole of the Telugu literature has to be reviewed and interpreted. At present, new types of literary composition are being attempted with success. Good prose has taken its birth. Essay and journalism have begun to thrive. Short poem and Novel hold the field. Short story is seen here and there. Drama is yet in its early stage. New life has been infused into the literature. The craving for national independence has become a leaven, and is helping this development. History is being reconstructed. The present period may fitly be called the "Period of renaissance" in Telugu literature.

THE FIRST TELUGU POET:

It has been an immemorial tradition among Telugu poets to refer to Nannaya as the first Telugu poet. Perhaps this tradition is due to his being the author of the first great Telugu Epic and of the first Telugu Grammar. The following verse whose authorship is not known is in vogue.

"वाचा मांध्रमयीनां यः प्रवक्ता प्रथमोऽभवत् ।
आचार्यं तं कवींद्राणां वंदे वागनुशासनम् ॥"[1]

This title "वागनुशासन" (Vāganuśāsana) is special to Nannaya. This tradition is so blindly followed until comparatively recent times, that attempts were not made to know if any literature existed before him.

THERE WAS TELUGU LITERATURE BEFORE NANNAYA:

History is a thing neglected by the Indian nation in general, and the little which is handed down is made unreliable by a mixture of legend and mythology. When it is said that the exact date of Kālidāsa, one of the greatest poets of the world, is not yet determined beyond all doubt and criticism, it is no wonder to say that information about the oldest Telugu literature is scanty. There are perfectly valid reasons to conclude that literature in some form existed before Nannayabhaṭṭa and that

1. "Salutations to Vāganus'āsana who was the first prophet of Telugu Language, and who was the Āchārya of the Telugu Poets".

he was not *the* first Telugu Poet. The more important reasons may be stated as follows :—

(i) The court of Rājarāja (1022—1063 A. D.) contained, besides Nannaya, many other poets. Nannaya himself refers to one Nārāyaṇabhaṭṭa, a collaborator along with him, in the preparation of Mahābhārata.[1]

(ii) It is impossible for such polished verse as that of Mahābhārata to exist without any previous literary tradition. Nannaya's Mahābhārata is considered even today as an authority on *prayoga*.[2]

[3](iii) M. Ramakrishna Kavi, a Telugu scholar of great merit, published a few years ago a work named Kumārasambhava by a Royal poet Nannechōda who wrote :—

క. మును మార్గకవితలోకం, బున వెలయఁగ దేశికవితఁ బుట్టించి తెనుం
గు నిలిపి రంధ్రవిషయమున, జనసత్యాశ్రయుని దొట్టి చాళుక్యనృపుల్.

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1. ఉ. "పాయక పాకశాసనికి భారత ఘోరరణంబునందు నా
రాయణునట్లు తాను ధరామరవంశవిభూషణుండు నా
రాయణభట్టు వాఙ్మయధురంధరుఁడుం దన కిష్టుఁడుం సహా
ధ్యాయుఁడునైనవాఁ డభిమతంబుగఁదోడయినిర్వహింపఁగన్"

[Just as Nārāyaṇa (Lord Srı Krishna) stood steadfast to Arjuna in the great Mahābhārata war, so with the help of Nārāyaṇabhaṭṭa, an ornament of Brahmanhood, a friend, a classmate and a scholar, I could achieve my object (translation of Mahābhārata)."]

2. Correct usage.

3. This argument is discussed at some length. Vide infra.

This verse mentions some more poets prior even to that author. Satyāśraya, a Chāḷukya king, was according to him a poineer in "Dēśikavita". This king historically might have been the brother of Vishṇuvardhana I, the founder of the Andhra Chāḷukya dynasty, who, if the identification be true, should have lived in the former part of the 7th century A. D. Thus Telugu poetry goes back by three centuries prior to Nannayabhaṭṭa.

(iv) Andhraśabdachintāmaṇi of Nannaya mentions the names of some older grammarians from whom he differed as is evidenced by the following Sūtra :—

"कविभल्लटैः क्रियाणां नाम्नाश्चोल्लोप इष्यतेह्येषु"

Kavibhallaṭa is the name of one such grammarian and poet like Nannaya. It is not known why their works are forgotten. Such views on grammar certainly pre-suppose a literary tradition because ***lakshaṇa*** always succeeds ***lakshya***. Besides, such tight ***lakshaṇa*** work as the Andhraśabdachintāmaṇi itself cannot be the outcome except of considerable literature in the language.

(v) Nannayabhaṭṭa in one of his introductory verses says as follows :—

ఉ. సారమతిం గవీంద్రులు ప్రసన్నకథాకవితార్థయుక్తిలో
నారసి మేలునా నితరు లక్షరరమ్యత నాదరింప నా

నా రుచిరార్థసూక్తినిధి నన్నయభట్టు తెనుంగునన్ మహా
భారతసంహితారచనబంధురుఁ డయ్యె జగద్ధితంబుగన్.

From the above we see that two kinds of literary taste had been established by that time. One appreciated the form and the other the matter of poetry. Such subtle critical opinion about the qualities of poetry could not have arisen all on a sudden, unless a substantial amount of literature had existed prior to it.

The above five reasons should suffice to convince any one about the existence of literature prior to Nannaya. Perhaps for various reasons this had disappeared, and the later Telugu Poets not being able to unearth it, opined that the Telugu language had been in a chaotic condition. This condition was onomatopoetically called "गासटबीसट" which means "a shapeless mass."

TELUGU LITERATURE BEFORE A. D. 1022:

Thanks to the untiring service of scholars, researches are being conducted to unearth this part of Telugu literature. Several associations like the Andhra Sāhitya Parishad are advancing enquiries and it takes time to completely bring it out. The thankso f the whole Andhra country are due to

1. "While some poets of good literary taste appreciate the easy flowing theme, poetry, and subject matter, and while others appreciate the style (form), Nannayabhaṭṭa adept in both matter and form has achieved the authorship of Mahābhārata Samhita for the benefit of all."

these scholars and associations. So far, the literary forms of the pre-Nannaya period can only be made out from some inscriptions and according to some a work which has already been referred to. (Kumārasaṁbhava).

INSCRIPTIONS:

These are generally in Sanskrit and Prākrit composition and Brāhmī script with very few exceptions. Here and there some Telugu words are used. One significant inscription may be chiefly mentioned as distinctly belonging to the pre-Nannaya period and written almost completely in Telugu. This is the famous Yuddhamalla inscription of Bezwada which celebrates the building of a temple to Kārtikēya on the hill at Bezwada.[1] It is composed of verses in the same metre, and this metre is one taken to from Canarese prosody. No literary fights are attempted, but the various titles of the king are given in high-sounding words. It is not possible to define the characteristics of the poetry of this period from this scrap, but one can at once understand from its perusal that it was written at a time when greater relationship prevailed between Telugu and the Dravidian languages, and when Sanskrit did not sweep the field. The meaning of the verses cannot be easily made out as some of the words used therein have since become

1. Many prior inscriptions have since been unearthed.

obsolete. I give below a couple of verses for the benefit of the readers:—

1. స్వస్తి నృపాంకుశాత్యంతవత్సల సత్యత్రినేత్ర
విస్తర శ్రీయుద్ధమల్లుఁ డనవద్యవిఖ్యాతకీర్తి
ప్రస్తుత రాజాశ్రయుండు త్రిభువనభరణుండు సకల
వస్తుసమేతుండు రాజసల్కి భూవల్లభుం డర్థి.

2. వెలయంగనిర్యోట్టుడస్సి మలినుర్రై విడిసినబ్రోల
గలతానపతులును రాజు పట్టంబుగట్టినపతియు
నలియ జైవారల వెల్వరించిన నశ్వమేధంబు
ఫల ముపేక్షించిన లింగమడసిన పాపంబుదమకు.[1]

Another such inscription may also be mentioned here which belongs to the time of Chāḷukya Bhīma I who lived and ruled between 880 and 914 A.D. Its script is similar to the above.

KUMĀRASAṀBHAVA :[2]

There is a big controversy raging about this work which has become very beneficial to the Telugu literature as bringing out many hidden literary facts. There is a respectable section of literary public which does not accept the priority of this work to Mahābhārata. But it must be said to the credit of the learned editor that he has made out a case for its priority in the introduction. A peru-

1. Śāsanapadya - Manjari

2. My opinion has since changed. c.f. N. Veerāraju's "Nannechōdadōva" and S. Lakshmipathy Sastry's "Kumārasaṁbhava Vimars'anamu" published by the Madras University.

sal of the whole work may convince any one of its priority. The following points are significant.

i. The work appears to have been composed at a time when Telugu was under greater Dravidian influence. Tamil and Canarese words are freely used. The following are some examples:—

నాయి (Nāyi)	....	I	29.
దేశి (Dēśi)	....	VI	709.
వెంచలు (Venchalu)	....	VI	707.
గొలవేళు (Golavēḷu)	....	IV	618.

ii. Old and defunct usages like the retention of Pūrṇabindu (o) after a long sound are found which point to its priority. Some words which are no longer in use, are used.

iii. This work in its turn mentions a still older poet "Rāmēśa" whose name is not mentioned by any other known work.

"శ్రీరామేశ కవీశ్వరాదులెదనీ శ్రీపాదముల్ భక్తితో."[1]

iv. It is generally believed that the practice of introducing "सुकविस्तुतिं, कुकविनिंद and षष्ठ्यन्त" into the beginning of a work was started by Tikkana but this work contains those phases which go to show that the above opinion is not correct.

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1. Mention of a poet named Rāmes'a before him.

v. Though borrowed from Sanskrit, some maxims of literary criticism were current when this work was written. The verse of this work is flowing, and the style and other characteristics of this poem can be favourably compared with any extant Telugu work. The author is also mentioned as the author of another metrical composition by name Kalāvilāsa, which lives only in some quotations in works on rhetoric. The author is very fond of picturesque descriptions, and his polished verse has become the object of imitation to many later writers like Jakkana the author of Vikramārkacharitam. Possessing rare originality, extraordinary powers of expression, and great proficiency in the art of suggestion, this royal poet demands that his name should be coupled with those of the greatest poets in Telugu literature. I translate a few words of the learned editor :

"This work of Nannechōḍa appears to be foremost in furnishing examples of all kinds of figures of speech, unique grammatical peculiarities and many other literary excellences. Though there were many great Sanskrit works before him, this work exhibits no plagiarism. * * There are indications in the work to call him a 'seer.' Among Telugu poets he has equals only in Tikkana, Errana, and Somana."

11.

Andhra Mahābhārata, the most important authority in Telugu literature, was first begun by Nannayabhaṭṭa under the patronage of Rājarāja, and the first three Parvas were nearly completed by him. It was two centuries after that the great Tikkana completed this "magnum opus." Errana otherwise called Yerrāpragaḍa completed the unfinished portion of the third *parva.* No other work of this period is now extant, and this has sufficient stamp of old age on it. We herein see some Canarese influence in this period as the adoption of such metres like "Akkara" shows, but the Sanskrit element is already predominant. The original Mahābhārata itself wielded the greatest influence in all respects. The introduction of Tamil and Canarese words had nearly died out, and the verse with more of Sanskrit and less of indigenous element clearly appears as the corollary of that of the previous period. The polished verse of Nannaya has become a type to many later poets. His translation is not word-for-word or verse-for-verse, nor it is an adaptation. According as the occasion demanded, he contracted and expanded the original, and generally he may be said to have done his work admirably. In some places, his verse exibits looseness of thought, though it is not general. At once the style strikes as Purānic in

Acc. Date POTTI SREERAMU

character, as any one who reads it cannot but be struck with the "run on" nature, which is the ess-ential of Purānic verse. Appropriate descriptions arrest our attention here and there. Figures of speech are not attempted for their own sake, and where necessary the poet has not grudged to use them. He always followed the demands of *rasa*. There is no space and time to spend words and thought unnecessarily, because in a big Purānic work the poet is more prone to conserve his energy than to spend it. It is impossible for any lyrical element to exist in a translation. The wide scholarship of the author is obvious at every stage, but God did not give him the opportunity to complete the work so well begun. - A successful translator ought to have as much imagination as the original poet, and there is no doubt that Nannaya had it. Sanskrit and Telugu words are in proportion of 2 : 1. Pro-fundity of thought is rare, though confusion of thought is nowhere seen. His prose has all the qualities of his verse. None of the works of other writers of this period are extant, though there were equally great poets as his contemporaries. Perhaps his being the court-poet of the greatest of Telugu Kings of the period may, to some extent, account or this.

THE REMAINDER:

For nearly two centuries after the above, Telugu literature was in a state of suspended animation. Patronage might have temporarily perished with Rājarāja because Royal courts were the chief stages onwhich poets acted. It may also be that the literature of this period is yet to be unearthed. There was a revival during the reigns of the kings of Warangal and Nellore and the Reddi Kings of Koṇḍavīḍu in the 13th and 14th centuries A.D., from which time onwards it uninterruptedly developed for three centuries till the end of the 16th century A. D. During this period poets were engaged in translations and adaptations of Sanskrit Purāṇa and Kāvya works with very few exceptions which related to mathematics and rhetoric. Gradually, the influence of Sanskrit became greater, and all the ingenuities prevalent in Sanskrit Kāvya style began to be followed. Side by side with the Sanskritised poetry there were two popular currents which tried to make poetry intelligible to masses. One of them was the result of Vīraśaiva movement, and works had to be written for propagation of the religion. The most important poets of this movement are Pālkuriki Sōmanātha, and Piḍaparti Brothers (Sōmanātha & Basava) who say that they were writing in *Jānu Tenugu* (Easy Telugu). Basava-Purāṇa and Paṅḍithārādhya Charitra are orna-

of this essay, this period can fitly be called the "Ag of translation." Here our enquiry ends.

TIKKANA AND PŌTHANA :

Of all the poets that adorned these centurie two names stand pre-eminent deserving specia mention. Both were poets of the highest order, whose works are even today read and re-read throughout the Telugu country. They appeal even to the worst products of alien cultures to whom Srinagara is obscenity, and *Kavisamaya* is a useless and unnatural convention. They rank with the greatest poets of the world. Judged by the standard of Samuel Taylor Coleridge, who says "Not the poetry that we have read, but that to which we return, possesses the genuine quality of poetry", their poetry is of the best type. Both do not tire us how long we may read them, each reading bringing us fresh unexperienced joy. Both are adepts in creating word-pictures and are endowed with rare powers of imagination and intuition. It appears as if they write things as spectators having personal experience. The former is the author of the greatest historical work (Mahābhārata from Virāta-parva) and the latter of the greatest devotional work (Bhāgavata). One is a conscious artist and the other may be called a rhapsodist. One is a scholar of rare merit and erudition, and the other is a natu-

rally gifted soul as he calls himself "Sahajapāṅditya." One was opulent in wealth as the minister of a king, and the other a poor cultivator who took a solemn vow against royal patronage. One weighs words while using them and conserves his expression, and the other carelessly spends them like a millionaire with unlimited credit. One attains the desired effect by the use of one word, and the other uses ten where one suffices without satiating the reader. One is always conscious of what he writes, and the other forgets himself while making the reader forget himself. One describes the battle of Kurukshētra with rare clarity and effect, and the other portrays the childhood of Krishṇa as that of a play-mate. In point of poetic art one stands supreme, and in poetic emotion the other is unsurpassed.

MEDIEVAL TELUGU LITERATURE

(*16th century to middle of 19th century*)

KRISHṆARAYĀ'S TIMES (1501—1530)

We have seen in the previous section how translation and adaptation gave place to Prabandha model by the beginning of the 16th century under the aegis of Krishṇadēvarāya. The period of Krishṇadēvarāya was the golden age of Telugu literature when the poet became the persona-grata at the Royal court. Though Kannadigas claim Krishṇarāya to themselves, the Telugus have reason to be proud of him as he was himself an author in their language, and the patron of some of the greatest Telugu poets. It was he who said "దేశభాషలందుఁ దెలుఁగు లెస్స"[1]. He was the greatest of the medieval Indian sovereigns, and his last years were spent in academic discussions and poetic compositions. Poets got what all they desired, and their "poesie" rose to the greatest heights.[2]

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1. "Telugu is the sweetest of the Des'i languages."

2. The Vizianagar Empire gave uninterrupted scope for the development of all South-Indian literatures including Sanskrit. Śāyana's monumental Vedic commentary belongs to this period, and Vidyāraṇya one of the greatest names in the Domain of Hindu philosophical thought was the high priest of the early Vizianagar Empire. Works on all systems of philosophy, kāvyas, nāṭakas, and many other works were written during the two centuries subsequent to the establishment of the Vizianagar Empire.

PRABANDHA STYLE:

Prabandha is that variety of literary composition where there is greatest scope for the poets' imagination. In both translation and adaptation the poet is bound by the narration of events and the subject matter of the composition, because he has an original to which he should conform. But in Prabandha the kernel of the story is taken from some known or famous work, and all the details are woven by the poet according to his taste and genius, bringing in such situations, where he can show his imagination, power of description, method of charcterisation, and in short his whole poetic genius.[1] Descriptive element is greater in it than the narrative, and the poet has greater scope for embellishing the style by choice expression and appropriate use of Alankaras.[2] In the previous period foundations for such literary composition were laid by Nāchana Somanātha, Pillalamarri Pinavīrana and Śrīnātha. On account of the mussalman contact with Southern India the Telugu language was enriched by the addition of a large number of new words and ideas, which

1. "Purly imaginative stories are like spurious diamonds. Old Purānic stories are like unpolished diamonds. Puranic stories coupled with intuitive imagination are like polished diamonds of the best order."
(Rāmarājabhushaṇa in Vasucharitramu.)

2. Some of them exalted Śleṣa (double entendre) and others wrote whole Kāvyas in that style.

the poets used to great advantage in their works. For a comparision I may mention the Kāvyas in Sanskrit of Kālidāsa, Bhāravi, and Māgha. The division into Āśvāsas corresponds to the Kāvya division into Sargas, and the achievement of detail with all its colours has a great similarity with them. In these Prabandhas the authors almost perfected the poetic diction.[1]

The poet during this age became a very important personage. He was the embodiment of popular taste. He was the moulder of fashions. He was the teacher of the populace. He was the inevitable courtier in the Royal Durbar, and thus an indispensable friend of the King.[2] "There appeared to exist a lively contest between the poet, the painter, the musician and the architect for Royal patronage and honour."[3] The poet became such an independent figure in the court that he could refuse to compose verses when the Royal patron asked him to do so.[4] The wit and

1. Śabdachitra and Arthachitra (play on word and its meaning) were greatly resorted to.

2. Vide Allasāni Peddana's wail at the death of Krishṇa Rāya.

3. Vide "Leaders and Land-marks of Telugu Literature." Prof, R. Subba Rao, Triveni.

4. "Is it possible to compose verses without the necessary back-ground, i. e. a fearless locality, betel offered by the dear maid-servant of a loving wife, sumptuous and rich meal, a swinging cot, Sahridayas who can appreciate, and writers who can take down what is said with understanding?"

(Chāṭudhāra)

repartee that is associated with the Royal court of Krishṇarāya will, if collected, become a volume having a hallowed place in any library.

Ideas about 'poetry and how it should be' began to flourish. Almost all the early poets of this period wrote verses expressing their views about poetry.[1] In this connection one annecdote which is very interesting may be mentioned. Krishṇarāya once asked the various poets of his court to compose ex-tempore a description of poetry, and offered to present to the best composer a golden anklet (Gaṇḍa-peṇḍēra). Allasāni Peddana won it, and his long poem composed in that connection is to this day read with interest by the Telugu people[2]. Krishṇarāya's court was thus the work-shop, where this magnificient Prabandha was perfected, and the honour of perfecting it went to Allasāni Peddana who was called "The grandfather of Telugu Poetry" by his Royal patron. These were also days when the Shri-Vaishṇavism of Rāmānuja and the already existing Shaivism were contending with each other for supremacy. It must be said to the eternal credit of the Vizianagar court, that the kings, even though were

1. Theory of rasa was discussed and was followed in their works which manifested itself through their heroes and heroines.

2. పూఁత మెఱుంగులున్ etc.

Vaishṇavites by personal prediliction, gave equal place to all faiths in their court, Islam and Christianity not excepted. This was the secret which sustained the empire for nearly two centuries, and this religious toleration was carried to Madura and Tanjore when the Nayaks went and established their kingdoms.

RĀYA AS AN AUTHOR:

Krishṇarāya was himself a great poet. His Āmuktamālyada or Viṣṇuchittīya is a unique work in its own sphere. His deep study of human nature, and the naturalness of description give to his work an exalted place in the History of Telugu literature.. The customs prevalent in those times were very vividly described in it. It is a work which has stood the test of time, and ranks with the greatest of Telugu Kāvyas.

AṢṬADIGGAJAS:

In his court it is said that there were eight great poets who were called Aṣṭadiggajās[1] just as the nine poets of Vikramāditya's court were called 'The nine gems'. The question, whether it is a fact, need not trouble us, because by naming them like that, we name the eight great poets of that age. The tradition may at least be taken as grouping all of them at one place, and fascilitate their being told

in the same breath. We shall notice below these poets and their important works :—

1. Allasāni Peddana
2. Nandi (Mukku) Timmana
3. Ayyalarāju Rāmabhadrudu
4. Dhūrjati
5. Mādiahgāri Mallana
6. Pingali Sūrana
7. Rāmarājabhūṣaṇa
8. Tenāli Rāmakrishṇa.[1]

It was a hay day for Telugu literature when such galaxy of poets competed with each other in preparing literary garlands to the Telugu Saraswati. Certainly five of them were direct contemporaries, and dedicated their works to Krishṇarāya. But the last three lived in a vicinity of nearly quarter of a century, and tradition couples them with the others.

Of the above galaxy Allasāni Peddana as the poet laureate of Krishṇa Rāya's Court, was the doyen of the poetic academy of the times. All the rest seem to have gathered round him, and any poet wanting Royal patronage had to approach through him. There are stories of poets like Sankusāla Nṛsimha Kavi who tried and failed to enter the court, and who as a result abused kings and

1. "History of Telugu literature" Heritage of India Series; P, 72.

courtier-poets in his work Kavikarṇarasāyanamu.

Peddana was the author of one of the greatest Prabandha named Manucharitramu, which shows his capacity as a poet and an artist. There are some contexts which are very arresting, and the imagery employed is very perfect and artistic. He has brought into juxta-position two admirable characters, one very orthodox and the other very sensuous. The conflict was vividly brought out, and in either case the triumph of Dharma was inculcated. The first three cantoes are very widely read, though the later portion is equally interesting. The main theme was taken from the Mārkaṇḍēya Purāṇa. Peddana embellished both the story and the detail in a manner beautifully out of recognition. The introduction of this book contains a history of Krishṇarāya's family, and the brave deeds of the scions of that family. The exploits of the Rāya himself were referred to in such an exquiste manner, that the Rāya, pleased with it, incorporated this portion in his Āmuktamālyada. This incident has become the subject of a great controversy, that Āmuktamālyada was not written by Krishṇarāya. The controversy is still raging, and great scholars are even today arrayed against each other. Manucharitramu shows unmistakable signs of the style and diction of Śrīnātha and of other previous poets. Peddana should

have great originality in arranging the story, detail, and description, and this work has almost become a model for the later Prabhandhas. The Royal patron was so pleased with this work, that at the time of dedication, it was deposited in a palanquin and taken in procession to the Royal Durbar. The Emperor himself gave the honour of a helping-hand in lifting the palanquin. There are many literary anecdotes connected with the name of Peddana. Peddana survived Krishṇarāya, and the verse in which he expresses his sorrow has become a classic in Telugu literature written like the two famous verses of Śrīnātha before his death. It may be said to be a climax of spontanious expression ofsorrow[1]. The style that he adopted in his Manucharitra is so musical and melodious that it evoked the following remark. "అల్లసాని వాని అల్లిక జిగిబిగి" (Peddana is famous for the word-cohesion and harmony of expression). Fitly his is one of the greatest names in Telugu literature

1. If he (Krishṇarāya) saw me on the way he got down from his elephant and took me up with a helping hand; at the time of dedication of Manucharitramu he lifted the palanquin with his own hand and led the procession; he adorned my leg with the golden anklet. (Gaṇḍa-peṇḍera) personally, saying "you are the fittest person to wear it"; he gave me many agraharams wherever I wanted; he accosted me "O Peddana, the grandfather of Telugu poetry"; unable to accompany such emperor to heaven I am remaining here like a living corpse."

(Chāṭudhāra)

which ranks second only to those of Tikkana, Pōtana and Pingali Sūrana.

Nandi Timmana who is popularly known as Mukku Timmana is famous for his felicitons word-music. It is said that he got the name Mukku Timmana because he composed a verse on the nose.[1] He is the author of Pārijātāpaharaṇa a poem with Krishṇa and Satyabhāma as the hero and heroine. Satya jealous of Krishna's attentions to Rukmiṇi, chides Krishṇa, and finally in her extreme anger and passion forgets herself, and kicks his head with her left foot. The situation created, the conversation, the reconciliation manipulated, the imagery conjured, and the final restoration of old love are very lucidly described.[2] It is said that the Emperor had a love-quarrel with one of his wives, and a rapprochement was effected after he heard these portions at the time of dedication. Just as Peddana is famous for the "harmony of expression", Timmana is noted for sweet word-music (ముద్దు పలుకు) and his Pārijāthāpa

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1. "Sampangi flower feeling sorry why the bee, which enjoys the sweet scents of all flowers, should refuse it, performed penance in a forest, got itself transformed as the nose of my lady, thus becoming a receiver of all kinds of scents, and bore for ever two long rows of bees on either side in the shape of a series of black eye-glances."

2. These are some of the familiar portions that students of Telugu literature get by heart.

haraṇa as a Prabandha has its own perennial interest.

Rāmabhadra is the next poet in order, and he is the author of Rāmābhyudaya, the story of Rāmāyaṇa written in Prabandha style. Though some critics had hard things to say about this work, it does not cease to interest the ***sahridaya***, for the changes affected in the story to suit the Prabandha, for its charm of expression, for its flowing style, and for the erudition exhibited therein. Propriety is the great quality exhibited in this work, and examples for this can be shown profusely.[1] One example may be of interest. Rāvaṇa while accusing his brother Vibhīshaṇa for being always partial to Rāma exclaimed "You always talk of Dharma and begin to expatiate on the Dharma of the enemy? Is killing a woman dharma? Is cutting of woman's nose dharma? Is breaking an old and consequently brittle bow of Shiva and parading it as an act of great valour dharma? After all, is the surreptitious killing of Vāli a dharma?" Such examples can be multiplied.

Dhūrjaṭi as the author of both Kāḷahasti Māhātmya and Śataka is noted for his lucidity of expression and lyrical sweetness. The Śataka

1 "బంధమోచనమగుటద్భుతంబె రఘుచంద్రుని ప్రాపాక యింతకల్గినన్."

is an excellent piece of lyrical poety where-in the author makes a sort of confession of his conduct invoking the mercy of Lord Shiva. It is one of the gems of the Śataka Literature, and is full of soul-stirring poetry. From a chāṭudhāra we understand that Dhūrjati was addicted to the houses of dancing girls.[1] There is auto-biagraphical element in his Śataka, and the sweet suppliance which is the key-note of the poem is very appealing. The Māhātmya contains some situations which the poet has dealt with in a manner that impresses upon our hearts for ever. The perennial mercy of Lord Shiva, who is generally considered the Lord of distruction, is brought out in great force. The poet was himself a worshipper of Shiva and both his works inculcate Shaivism. Mādaiahgāri Mallana was so called to distinguish him from another poet of the same name. He was also a Shaivite poet and is the author of a Prabandha called Rājaśēkhara Charita which is also very interesting.

1. Rāya seems to have asked "Whence did this illustrious Poet Dhūrjaṭi get this 'incomparable sweetness of expression'?" The reply was, 'By the incessant tasting of the sweet and çool nectar flowing from the nether-lips of the damsels whom he frequently visited."

(See A History of Telugu Literature p. 76.)

SŪRANA :[1]

The last trio Sūrana, Rāmarājabhushaṇa and Rāmkrishna is famous and each one of them is great in his own way, and has rendered individual and invaluable service to the cause of Telugu literature. Sūrana is the author of three works, each of which is unique in its direction. He was the first poet who introduced the principle of *double entendre* (శ్లేష & ద్వ్యర్థి) into whole works in Telugu literature. One Bhīmakavi is said to be the originator of this method, but no work of his is now extant, and Sūrana's is the first of its kind, wherein he says with pride, that he was the expert poet who blended both the stories of Rāmāyaṇa and Mahābhārata into one word-form and that too in Dēśabhāsha.[2] This became a model for some later works like Hariśchandra-Nalōpākhyānam, Naishadha-Pārijātam. Another poet of a later time 'out-Sūrana-ed. Sūrana' by introducing three meanings into each verse[3]. Finally the method

1. Those who want to know more about Sūrana and his genius may profitably read the later chapters of Kavithvatatvavichāramu of C. R. Reddy. Recently Mr. T. Achyutarao has written a learned disquisition in English on Sūrana.

2. "It is said to be not possible to compose a single verse containing two meanings; How more difficult then it is to write whole Kāvyas in that manner? If really it is achieved, it is a wonderful feat of scholarship. A Telugu work in that method is considered a far more difficult achievement and who is that expert (than myself) who can blend the stories of Rāmāyaṇa and Mahābhārata in one Telugu composition?"

3. Nellūri Vīrarāghava Kavi's work Yādava Rāghava Pāṇdavīya (Bhāgavata, Rāmāyaṇa and Mahābhāratā). It is said that another having 4 meanings Nala, Yādava, Rāghava, Pāndavīya was written.

decayed into a kind of verbal jugglary. Though by itself a great literary feat it does not appeal to the heart of the reader as does a Rasapradhāna Kāvya. We are amazed at the great scholarship of the poet, but it puts great strain upon the understanding of the reader. Poetic qualities would greatly be lacking in such works.

The next work of Sūrana is one called Kaḷāpūrṇōdayam which is one of the few original stories in Telugu literature. The story, like that of Kādaṁbari, is the result of the imagination of the poet. It is written as a revolt against the established literary traditon, that the story of a Prabandha should be famous, taken from some Purāṇic work. In this the author introduced a "Comedy of Errors', by creating two Rambhās (celestial damsel) and two Nalakūbaras, (her celestial lover). Many customs of the period like Kāli-worship were introduced into the work in appropriate form, so as to keep up the imagery of the work.

The last of his works is one named Prabhāvatī-Pradyumnam, a Prabandha of the accepted mode. "In the previous book (Kaḷāpūrṇōdayam) the story is novel, while the treatment follows the traditional kāvya; whereas in Prabhāvati Pradyumnam the theme is Purānic as in the Kāvyas

but the treatment is original"[1]. Sūrana makes a dancing girl one of the chief characters in his Kaḷāpūrṇōdayam, and introduces a celestial swan in Prabhāvatī Pradyumnam as the intermediary between the lovers. The conversations introduced in the various contexts give to the work a dramatic effect, and with very few changes the work can be transformed into a drama. After Tikkana, Sūrana may be considered as the only poet who realised the necessity of dramatic element in a work. Some descriptions like the game of "polo" are so realistic that they can give credit to a poet of modern times. While reading his works we feel more interest in the story and its various vicissitudes, than in the scholarship of the poet-author.

"Piṅgalī Sūrana creates and evolves; his characters are life-like; their movements spontaneous; their conversations natural, and the situations tense and vivid"[2] He dispenses with the chronological method of narration, and follows the psychological. "Piṅgaḷi Sūrana's chief title to fame is, that he made a great effort (consciously or unconsciously) to turn the flood—tide of

1. "A History of Telugu Literature" —Heritage of India Series

2. Ibid.

kāvya into drama—not that he succeeded altogether but he came very near success"[1]

RĀMARĀJABHŪSHAṆA :

This name appears to have been taken by him as a title "Ornament of the court of Rāmarāja", and his actual name is said to be Baṭṭumūrti. He belongs to Bhaṭṭu caste, and is not a Brahmin. Three important works are attributed to him, one a Kāvya by name Vasucharitram, second a *double entendre* Kāvya (Harischandra-Nalōpākhyānam), and the third a work on rhetoric called Narasabhūpālīyam (Kāvyālaṅkāra sangraha). There is a controversy still raging about the identity of authorship. It may be considered to have been formally proved, and we shall consider these works as of the same author. By his time Manucharitram of Peddana and Raghavapaṅḍavīyam of Sūrana were the works appreciated by the literary public. It is natural that Sūrana wanted to satisfy literary taste of the period through two works which could stand comparison with the two previous works. In doing so he evolved the principle of Ślēsha (which is of many kinds Śabda, Artha, etc.), and succeeded in both the attempts. Both his works Vasucharitram and Harischandra-Nalōpākyānam satisfy the head and heart of

1. A History of Telugu Literature.—Heritage of India Series.

Sahridaya, though in either case they fall short of each of the previous Kāvyas. His mighty scholarship and dexterity of expression are supreme and unsurpassed. In achieving Ślēsha he did not disregard choice of expression, and he handled Ślēsha with "Supreme fecility". He is one of our great poet-artists and his two Kāvyas are like two pictures combined in one each of which appears like a different one viewed from either side. Tested by the canons of Rasa though they fall short a whit, they have their own distinctive place. The verbal ingenuity and the scholarship of the poet confront us at very step, and of the two, Vasucharitram has set a model for Kāvya along with Manucharitram. His method is not one where distinction can be easily achieved, and his followers could only follow his path in form but not completely, in matter. Thus by imitation they brought the Telugu literature into a condition of stagnation. Rāmarājabhūshaṇa's style may be said to be picturesque and ponderous, and belongs to *Narikela paka.* His Harischandra-Nalōpākyānam is a ***double entendre*** Kāvya, narrating the two stories of Harischandra and Nala. As the separation of words (Śabda-Ślēsha) is the principle adopted in Rāghava-Paṅḍavīyam to a great extent, the principle followed in Harischandra-Nalōpākyānam is largely the use of words having different meanings.

The third work Narasabhūpālīyam is the greattest work in its field in Telugu literature. It is said to be a Telugu adaptation of the Sanskrit work Pratāparudrīya, Vidyānātha's magnum-opus on Sanskrit rhetoric. As I mentioned in the previous section the principles of rhetoric in Sanskrit literature are taken as they are into Telugu literature. The reason is not far to seek. The fundamental principles underlying the theory of poetry and criticism are to some extent the same in almost all literatures. Telugu derived both the matter and form of Sanskrit language and literature, so much so, that all the principles of rhetoric can be applied with equal force. Thus Rāmarājabhūshaṇa's services in writing this work are unique. This work contains sparkling poetry where he weilds his pen unfettered by any obsession. Every verse is dedicated to Gobbūri Narasabhūpāla, and the examples given under the definitions is each a Kāvya by itself. This work is so far unsurpassed by any later work to this day. The true poet is better seen in this than in his other two works.

TENĀLI RĀMAKRISHṆA:

There is a tradition that this poet is the same as Tenāli Rāmaliṅga around whom a maze of wit and vulgarity has grown.[1] There are some stories

1. *cf.* Birbal of Akbar's Court.

associated with his name, and some of them are translated into English also. If really all those are true, the work Pāṅḍuraṅga Māhātmyam should not have been written by him. The traditional Rāmaliṅga is not seen in this work. No-where do we find a trace of the vulgarity attributed to Rāmaliṅga. Even great scholars like the authors of the History of Telugu literature (Heritage of India series) seem to believe in the identity of Rāmaliṅga of tradition and Rāmakrishna. It may be that Rāmakrishna was also called Rāmaliṅga, but the person who wrote Pāṅḍuraṅga Māhātmyam cannot be the traditional Rāmaliṅga to whom all the stories are attributed. These stories—many of them at least—make him a contemporary of Peddana, Baṭṭumūrti, Sūrana, Tātāchārya the guru of Krishṇadēvarāya, and Molla the great poetess in one breath. This very fact is sufficient to prove that the Rāmaliṅga of tradition is a mythical personage. The cinema also has immortalised this mythical Rāmaliṅga. One argument is significant. Looking at his work Pāṅduraṅga Māhātmyam we find that he does not use one word which is not adequate in the context, which can be replaced by another word, or which is superfluous. These are qualities antagonistic to the development of wit, humour and vulgarity. Even where he uses humour, it is so mild that there is a

graphic contrast with that attributed by tradition. Besides, the Rāmaliṅga of Pāṅduraṅga Māhātmyam is a devotee of Pāṅduranga and not the frivolous Rāmaliṅga of tradition. This question has been discussed at some length by K. Veeresalingum Pantulu.

Coming to his work, it is one of the best of Telugu Kāvyās, and is a Kshētrapurāṇa of Pundharpur. The author in this work has created some characters as Nigama Śarma and his sister, which are most homely and natural. The young debauchee and an ideal Hindu house-wife, we find in them. After many vicissitudes which were very vividly described, the truant becomes a staunch devotee. The style of this work is so full of meaning and adequate that the author is famous for the "meaning which he infuses into the words."[1]

THE SOUTHERN SCHOOL (17 & 18 Centuries):

It is exactly at this time that the Nāyak families of Madura, Tanjore, Jinjee, Pudukkota, etc. established themselves and ruled under the aegis of Vizianagar Empire. While going, they carried with them the two fundamental Empire-principles

1. "పాండురంగవిభుని పదగుంఫనంబు" adequacy of style is the special quality of the author of Pāṅduraṅga-vibhu.

of religious toleration and literary patronage. Great and varied modes of literature flourished therein. The following are some of the greatest works.[2]

1. Vijaya Vilāsam and Sāraṅgadhara Charitam
2. Tārāśaśāṅka Vijayam
3. Śukasaptati
4. Bilhaṇīyam
5. Haṁsaviṁśati
6. Rādhikā Sāntvanam
7. Vaijayanthī Vilāsam
8. Ahalyā Saṅkrandanam

Almost all the above are erotic in their character, but side by side with the above flourished other works like the following.

1. Rāmāyaṇam and Vālmīki Charitam of Raghunātha Nāyak.
2. Śrīranga Māhātmyam of Chokkanātha
3. Hālāsya Māhātmyam
4. Liṅgapurāṇam

The literature of the Southern school is a corollary of the Vizayanagar literature, and the continuation of the Prabandha tradition. The earlier Prabhandhas were noted for their diction, for the

1. The Maharatta Rajas of Tanjore also continued the Nayak traditions.

2. Some of the Nayak Kings like Raghunātha of Tanjore were great scholars and poets and they wrote works of great merit.

imagery they created, for the human psychology sometimes they exhibited, for the characterisation of their heroes and heroines, and for the descriptions of nature animate and inanimate. Subsequent writers lacking in originality, simply imitated the earlier Prabhandhas in some respects, and in others went more forward. This was also a time, when, after the battle of Tālikōta (1565), the Vizianagar Empire was parcelled out, and all the feudatory chiefs under it became independant kings. These kings considered themselves Emperors, and the sensuality and aesthetic enjoyment which are the characteristics of the Andhra race had got the upperhand. Thus these courts of South India contained poets who extoled their patrons, and chronicled their petty love-affairs. Similar themes were selected, and the result was, that the erotic sentiment became more obtrusive. But side by side as I have shown above, ethical works also flourished.[1]

If we analyse the traditional works on rhetoric, we find two schools of thought, the aesthetic and the ethical. More ancient rhetoricians stressed upon the ethical side of a literary composition, but later, the aesthetic school, which is synonymons with Rasa or Dhwani school, became more powerful. We

1. It is natural that good and bad co-exist always, but the times are reckoned as one or the other predominates.

find similar literary schools in all literatures. It is proclaimed by the aesthetic school, that profane literature (Kāvya) need not be ethical in character, and it is sufficient if it contained Rasa. In the meantime psychology came in-between, and it was averred that spotless conduct is an abnormality, and "Err is human". I may mention that in the recent works on rhetoric and criticism we find these two schools. The psychological theory was forcefully put by C. R. Reddy in his Kavitvatatva vichāram, and the ethical theory was followed by the learned authors of "A History of Telugu literature'' (Heritage of India series). The votaries of aesthetic school say, that for literature to treat erring characters is not only not a drawback, but a natural characteristic of human psychology. We find from experience than the works of this class are more profusely read by the people however much we try to mould their taste. Do we not find that Rhynolds and Marie Corelli are more widely read than the class room literature of Shakespere and Milton?[1] Finally it is best to blend these two schools into one composite whole, and that is the purport of the rhetorician's words "Kānthāsammitātāyōpadēśayujē" I shall not dilate on this enchanting topic here for want of space.

1. Venkatachalam's works are more profusely read than those of any of the modern authors.

Among the above works, there are a few which stand equal to best works in Telugu literature. Chēmakūra Veṅkatakavi's Vijāya Vilāsam is a work of the first waters, and can be classed among the best Telugu works. The rest are also of great merit though they suffered grievously at the hands of critics.[1] The test that the learned authors of the work imposed upon this literature is too narrow and hard, and goes beyond the canons of any literature. Likewise is the license of the author of Kavitvatatvavichāram. The true test is a golden mean between these two views. I would commend the one propounded by the great English critic and author Samual Taylor Coleridge, which I have already submitted in the previous chapter.[2]

True service is rendered by the Southern school to the cause of Telugu literature in a variety of ways:

(1) Prose as prose was developed by the writers of the Southern School. This became a necessity for them for propogation of Telugu in a foreign land. Samukham Veṅkatakrishṇappa Naik, Tupākula Anaṅtabhūpa, Kaḷuve Veerrāju are some of the great names in the

1. A History of Telugu Literature. P. 95.

2. "Not the poem that we have read, but that to which we return possesses the genuine quality of poetry"

(Biographia Literaria)

domain of prose. Apart from these, a kind of literature which can be classed under local records emanated in this period. Tañjāvūrāndhranāyaka Charitram is a notable work in this direction. These are very important as the sources useful for the reconstruction of the history of this period. This prose is in refreshing contrast with the classical prose, and is full of 'colloquial idiom'.[1]

(2) Indigenous drama was a dovelopment belonging to this period, and a host of dramas and Yakshagānams were written. The main aim of these was too-fold. They were landations of the doings of the kings, and works useful for propogation of Andhra culture. Though these were lacking in literary qualities, it appears that they had a great appeal in those days, and we have evidence that these were enacted during festivals and Temple Utsavams.[2]

(3) Works in song and on music were a distinct feature of this period. Gōvindadīkshita the great minister of Nāyaks, his son Veṅkatamakhi, and Raghunātha Nāyak himself, were great musicians

1. *cf.* Taylor's Oriental Historical Manuscripts.

2. Theatres were built on sound principles, and one such spacious hall with the high stage and accommodation for ladies of harem can be seen in the Tānjore fort.

and authors of works on music.[1] Two names belonging to Southern School deserve special notice. Kshētrayya who was a contemporary of Vijayarāghava Nāyak of Tanjore on whom he wrote a number of songs, is the author of Padams in Telugu on the model of Jayadēva's Gitagōvinda, which are very widely read and sung to this day, and are of perennial interest. The name of Tyāgarāja is more widely known than Kshētrayya's, and there is no songster in Southern India who does not sing his Kīrtanams, which are said to be some thousands in their number. Unlike Khētrayya's Padams which are erotic in character as bringing out the love of Rādha and Krishṇa, Tyagarājā's songs are all devotional pieces, and the credit of using the art of Music for salvation is distinctly his. Songs like those of Dīkshita or Śyāma Sāstri are modelled after Tyagarāja's Kīrtanams.

In the early part of this period there is a solitary example of Molla as a woman poet. Her Rāmāyaṇa, which is named after her, is a work for all time, and can be classed with any other Pra-

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1. c. f. Saṅgītha Sudhā and Chaturdaṇḍi Prakās'ika. Raghunātha is said to be the inventor of a Mēlā which is named Raghunāthameḷa, and a Tāla which is called Rāmānanda. He is the inventor also of a particular type of Veeṇa, wherin, all Ragas can be played on the same strings without changing their positions according to the Meḷa. c.f. "వాలారుం గొనగోళ్ళ etc." (Manucharitram)

Tyagarāja's father Girirājakavi was also a poet of merit.

bandha of this period. The Southern school contained a host of woman-poets who as authors of Kāvyas and Prabandhas vie with the men-poets. Some of them like Madhuravāṇi and Rāmabhadrāmba wrote Kāvyas in Sanskrit. Madhuravāṇi translated the Rāmāyana of Raghunātha into Sanskrit, and Rāmabhadrāmba wrote a Kāvya named Raghunādhābyudaya, a history of the reign of Raghunātha Nāyak (1613—1633) just as Gaṅgādēvi wrote a history of the exploits of her husband Kaṁparāya. Raṅgājamma wrote Ushāpariṇaya and Mannārudāsa Vilāsa.[1]

Besides the above works, a poet by name Krishnādhvari wrote a *double entendre* Kāvya, Naishadhapārijātīya, coupling the stories of Nala and Pārijātāpaharaṇam. Bhārata was written in dvipada metre, which we hear, is being printed by the Andhra University. Vijayarāghava, Raghunatha's son, and Mannārudāsa's grandson, also wrote a few dramas. This period was a fruitful one for Telugu literature, in as much as some new paths were explored, thus enriching its content.

MISCELLANEOUS :

Among the writers who adopted the Prabandha

1. Rādhikāsānthvana was already mentioned, and the author Muddupalaṇi was a lady-poet attached to the court of Pratāpasimha of Tiruvadamarudur. In later times the name of Tarigonda Venkamāmba, a great devotee may be mentioned.

method, the following may be specially noted.

(1) Kaṅdukūri Rudrayya who wrote Niraṅkuśōpākhyānam, a prabandha of merit.

(2) Tarigoppula Mallana's Chandrabhāhnucharitra.

(3) Kūchimamchi Thimmakavi's Rasikajanamanōbhirāmam and Rukmiṇīpariṇayam. (This Thimmana is a very prolific writer and a scholar of great merit.)

(4) Vakkalaṅka Vīrabhadrakavi's Vāsavadattāpariṇayam and Gourīkalyāṇam.

(5) Aḍidam Sūrakavi's Kavijanaramjanam.

(6) Kumāra-Dhūrjati's Krishṇarāya-Vijayam.

(7) Kūchimamchi Jaggakavi's Chandrarēkhāvilāpam.

(8) Mūrti-Kavi's Rājavāhana Vijayam.

(9) Kanuparti Abbayāmātya's Aniruddhacharitram.

There were some poets who wrote works in *Accha-Telugu* or Pure Telugu. Though their services cannot be minimised, these works became so unintelligible that they put very great strain upon the reader. It is not the popular idiom that they used, but a kind of formal language, which is a medley of Sanskrit and Prakrita-bhava. Among

such works Ponniganti Telaganārya's Yayāthi-charitram and Kūchimamchi Thimmana's Accha-Tenugu Rāmāyaṇam and Nīlāsundarīpariṇayam deserve mention. On the basis of Dhūrjati's and Vēmana's model large Śataka literature flourished, which must be said to be of considerable merit. Among these Śatakas Chandraśēkhara, Mānasabōdha, Kukkutēśvara, and Dāśardhi Śatakas may be mentioned.

After the Mussalman conquest, there were some Muslim princes who patronised Telugu poets. Among them "Ibrahim-Mulk the son of Kutub-Sha the Bahmani king, who ruled over Golconda between "A. D. 1512 and 1543" is the most important. He patronised Addamki Gangādhara-kavi the author of a Prabandha by name Tapatī Saṁvaraṇam, and Ponniganti Telaganārya the author of Yayāticharitram. There were two poets who wrote under Christian influence. Piṅgaḷi Yerranārya wrote his Tobhya-charitram and Mangaḷagiri Anaṅdakavi wrote his Vedāntarasāyanam both of which show distinct signs of Christian influence.

Among writers on rhetoric the works of Elakūchi Bālasarasvati and Kākunūri Appakavi are important.

This method of Prabandha went on till the

middle of the nineteenth century. Except the earlier Prabandhas and very few among later ones, the whole mass of this literature can be called imitation and second-hand. The authors simply worshipped the goddess of form more than the matter. The descriptions bristle with similarities, and sometimes the language becomes very artificial. Chitra and Bandha Kavithva became degenerated. The Prabandha itself is deficient in the lyrical element. The description-interest is subordinate to the story-interest, and verbal artifices became the common feature of these productions. This verbal exploitation cannot but produce a reaction. This period can be fitly compared with the eighteenth century in English Literature. The influence of English literature and Christianity began to be felt by the middle of the 19th century, and K. Vīrēśaliṅgam pantulu who can be considered as the pioneer of Modern Telugu Literature was the greatest product of this influence. The result we will find in the next section.

MODERN TELUGU LITERATURE

INTRODUCTORY :

By the first quarter of the ninteenth century Telugu printing was introduced, and the spread of knowledge became the object of some workers. Classical Telugu works like Bhārata, Bhāgavata and Rāmāyaṇa began to be rendered into prose. This propagation of knowledge necessitated the establishment of Telugu printing presses, and there were some pandits[1] who were attached to those presses. By the end of the first quarter of the nineteenth century Christianity began to spread, and the British administration became a permanent institution. Indian languages were adopted as media of propagation of the gospel on the one hand and, thanks to Lord Macaulay, English education began to be imparted for raising a considerable body of English knowing Indians to help the Britishers in the lower rungs of administration[2]. Both these had profound influence on the minds of young men in the land. As a result there was a wave of conversion of high class Hindus into Christianity. Far-sighted Indians like Rāja Rām Mōhan Roy and others saw the disintegration of the Hindu society, and chalked out

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1. Nori Gurliṅga Sastry and others.

2. Colleges and schools were established by Government and Mission bodies.

a religion by which the Hindus could retain their Hindu-dom by discarding some customs like idolatry, without converting themselves. Thus a new religion was evolved which was called Brahmoism. Two individuals were profoundly influenced by this movement in the Andhra country[1]. Of these two—Rao Bahadur K. Vīrēśaliṅgam Pantulu and Sri R. Venkataratnam, — the former was a scholar in Sanskrit and Telugu. He started a tirade against the then existing manners and customs in Hinduism, and Telugu language became the vehicle of his criticism as he intended his work for the masses. For this, a kind of prose which stood in refreshing contrast to classical prose, and which comprised the popular vocabulary and idiom was evolved. Easy understanding was the key-note of this style. Chinnayasūri was a great name in the domain of Telugu literature, and he wrote a Telugu grammar by name Bālavyākaraṇam, which is the standard orthodox Telugu grammar to this day. He wrote a work Nītichandrika exemplifying as far as possible the rules of grammar which he propounded. Thus by now three prose-traditions were existing: classical prose

1. This Brahmo movement for a long time had followers. But now it is not so vocal as it used to be except in some very few deciples of both the original followers. In recent times it took the shape of social reform-movement, in which, widow-remarriage and other innovations were advocated.

like that in the Purānic works, Nītichandrika's stiff prose, and Vīrēśaliṅgam Pantulu's easy prose. By the end of the nineteenth century a number of Telugu newspapers and journals were published some of which afterwards died. "Śaśılēkha and Andhra Prakāśika continued to be published", the latter continuing for 43 years which is the longest period to which any Telugu newspaper lived.

TWO FOREIGNERS :

Two foreigners whose monumental works cannot be forgotten should be mentioned. C. P. Brown, an officer in the Indian Civil Service, wrote his Telugu Dictionary. It is a book for all time, and was the first Dictionary that Telugu language possessed.[1] Caldwell, a missionary, studied the South Indian languages, and found the common element in them. His comparative grammar of Dravidian Languages is a standard work on Dravidian Philology. The two unforgettable foreigners fixed the relation and extent of the Telugu Language respectively. Brown wrote many more works, a large part of which were written to help foreigners in studying Telugu Language,[2] but his excellent translation of Vēmana's centum of

1. He may fitly be called the Johnson of Telugu Language.

2. By 1853 the translation of the Holy Bible was being done. The following are some of Brown's Telugu works—

(1) Telugu Grammar

(2) Telugu Prosody

verses is a piece of service to the Telugu language which compells gratefulness from us. Caldwell's theory that Telugu belongs to the Dravidian group of languages is against all existing Telugu grammatical tradition.[1] It has afforded food for much thought and consequent research. Scholars to this day differ from this theory, and works are written for and against it. Kōrāḍa Rāmakrishṇaiah and G. J. Sōmayāji and some others are professed Caldwellians, while Dr. C. Nārāyaṇa Rāo is a confirmed scholar of orthodox views.[2]

DICTIONARIES :

An associated was established called "The Madras school book and vernacular Literature society." It was greatly a missionary body which required an authoritative and comprehensive Telugu Dictionary. Brown's work was considered inadequate B. Sita Rāmāchāryulu a great scholar was asked to prepare such a Telugu Dictionary. Śabda Ratnākaram was the result, and until a few years ago this is the standard Dictionary for the Telugu Language.[3] Telugu being a

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1. Sēshagiri Śāstri and Swāminātha Iyar were also great names in South Indian Language research.

2. Paḍi Veṅkataswāmi wrote a work on the Telugu alphabet called "Andhra Aksharatatwam."

3. He wrote also a grammatical composition called Proudha-vyākaraṇam, and supplemented Chinnaya Sūri's work. Kallūri Venkatarāma Śāstri wrote a commentary for Bālavyākaraṇam.

living Language a Dictionary for all time cannot be written. Andhra Vāchaspatyam in 4 volumes, is the latest comprehensive Telugu Dictionary, and the author K. Shyāmalakāma Śāstri is to be congratulated on the success of his attempt. The Sūryarāyāndhra Nighaṇṭu which was begun by the munificiance of philanthrophic Maharaja of Pithapuram, and which is published on behalf of the Andhra Sāhitya Parishat is a monumental work of which some volumes have come and more are yet to come.

By the beginning of twentieth century Prabandha mode was not completely extinct, and scholars[1] here and there were indulging in such compositions. Even to this day the Prabandha model has not completely died out. Towards the end of the ninteenth century a monthly journal by name Amūdritagrandhachintāmaṇi (1885) was being published from Nellore in which foundations were laid for criticism and research. The editor, Pūndla Rāmakrishṇaiah's services to the cause of Telugu literature cannot be estimated.[2] It was at such a

1. Matcha Veṅkaṭakavi, Kōrāḍi Rāmachandra Śāstri, Manḍapāka Pārvatīs'wara Śastri, Dāsu Śrīrāma Panḍit, Vāvilikolanu Subba Rao, Kokkonḍa Veṅkaṭaratnam Pantulu and some others may be mentioned.

2. The great scholars of those days freely used its columns, and some unpublished works came to light. It was proposed to conduct it as a literary journal *Par-excellence* like "Athaenium" in English. But the criticism therein must be said to be crude in character.

juncture that Vīrēśaliṅgam Pantulu came into the literary arena with whom this period may be said to have begun.[1]

VEERES'ALIṆGAM PANTULU AND HIS WORK:

He was mentioned as a follower of Brahmoism. We are not concerned with his religious movement here but indirectly his activities enriched Telugu language and literature. He wrote many and varied works. He translated some Sanskrit Dramas. He is said to be the author of the first Telugu novel.[2] He wrote his autobiography. He translated many of Shakespeare's plays into Telugu. He wrote a biography of Telugu poets doing great research. He wrote books on biology, zoology, and botany for popular use. He is a very prolific writer. Prahasana (Farce) became a powerful cash in his hand which he used to bring into contempt old Hindu manners and customs, and to propogate his religions and social reforms. Many young men

1. Colleges and schools grew in number, and Pandits were appointed in all institutions for Telugu. They wrote a large number of works in prose. Among them may be mentioned Chadalavāḍa Suṅdararāma Śastri, Śataghanṭam Venkaṭa Ranga Śāstri and a host of others.

2. It is recently brought to light that our Naraharisetti, Gopalakrishnasetti wrote a novel named "Śriragnjarājacharitra" and that was published in 1872.

(Prabuddhāndhra Jan. 1934—Bharati Vol. I, 3.)

Another prose work "Kās'īyātra" by Veeraswami was recently published by D. V. Śiva Rāo a prolific author and an untiring research scholar.

were converted to his thought, and through them he flooded the Andhra country with propaganda. He was a Telugu Pandit in Government Colleges at Madras and Rajahmundry, and therefore many young men came under his influence. He encountered great opposition from orthodox section, and many works were written as a counterblast to his whirl wind campaign of Brahmoism.[1] The literature was thus enriched in his time. New literary fields were cultivated. Novel, essay, farce, autobiography, history of literature, were all new literary types evolved through the influence of English literature, and Vīrēśaliṅgam Pantulu wrote in all these literary fields, and became the poineer of the Andhra renaissance. His work may be said to yield three distinct results.

(1) A kind of easy prose was evolved as opposed to classical and stiff prose, and Vīrēśaliṅgam Pantulu can be said to be the father of modern Telugu prose.

(2) New literary models like novel, essay, farce, autobiography were tried and even here he is one of the pioneers.

1. Kāśibhatla Brahmaiah Śāstri and K Veṅkaṭaratnam Pantulu may be mentioned in this connection. Both were prolific authors. Brahmaiah Śāstri was a great critic and essayist, and Pantulu was a celebrated telugu orator who could speak for hours in classic style. Contemporary scholars tried hard to wean young men from scepticism and unbelief.

(3) A large quantity of English literature came into Telugu through his translations of Shakespeare's and others' works.[1]

His Rājaśēkhara Charitram which is an adaption of Goldsmith's Vicar of Wakefield was translated into English, and published in England which is a great tribute to his services rendered to the cause of Telugu literature. His Nītichandrika contrasted with Chinnayasūri's work of the same name shows the quality of prose that was evolved by Pantulu. Prior to him there were no graduated readers to be used in schools in Telugu, and there was no easy grammar which could be taught to school boys. Pantulu wrote eight readers in Telugu, and his Saṅgrahavyākaraṇam was the grammar primer which was for a long time used in schools. His readers are even today used in many schools.[2] Thus in all respects he can fitly be called the father of Modern Telugu Literature. In spite of all his forward views in religion and social reform, linguistically he did not disregard grammatical and literary tradition. His prose though easy did not

1. His Swīyacharitram is the first autobiography in Telugu. His Andhra Kavula Charitram is a unique work finding a permanent place in the history of Telugu literature. It has become a custom with some scholars to say that it contains some inaccuracies. But as the basic work it is unsurpassed.

2. They were recently revised by Prof. R. Subba Rao of the

transgress grammatical rules. This is a significant factor for a great scholar whose work in the cause of Telugu literature is great and glorious.[1]

THIRUPATI VEṄKATĒSWARA KAVULU :

While Pantulu was achieving ease of expression in Telugu prose Thirupati Kavulu were achieving the same in the domain of poetry. They were twin poets, desciples of same guru united by ties of poetry. There was such perfect harmony between them that it is almost impossible to find out their individual writings among the works written by them. They were great poets who elevated many odinary and colloquial words by introducing them in appropriate places in poetry. They wrote thousands of pages of poetry in various styles and on various subjects. They practiced extempore poetry and achieved great success in what is called Śatāvadhāna[2] performance. It is said that Rāmarājabhushaṇa was great in this extraordinary literary feat in the Vizianagar period, and in recent times

1. He established also a journal for his purpose which in its turn gave rises to other journals as counterblasts.

2. To dictate extempore 100 verses to 100 questioners on 100 subjects of their own choice line by line and at the end reproduce the verses according to the number asked, is the chief feature of Śatāvadhānam. Charigoṇḍa Dharmanna is said to be the inaugurator of this feat. Thirupati Kavulu were followed by many such artists like Kopparapu Kavulu, Volūri Śivarāma Śāstri, Rāmakrishṇa Kavulu and others.

it was revived by Thirupati Kavulu. They could converse in verse, and their various conversations in Rajas' courts are reprinted in a volume entitled Nānārājasandarśanam which affords refreshing reading. They translated Arnold's Light of Asia into Telugu under the title Buddhacharitram. Among other works, an erotic Kāvya Śravaṇānandam is very widely read. Their drama Pāṇḍava-Vijaya is of the first rank. Their satires Gīratam and Guntūru Seema[1] have a permanent place in Telugu Literature like "Rape of the Lock" in English. One of them Veṅkaṭa Kavi worked as a Telugu Pandit in a High school at Masulipatam. Many young men came into contact with them, and they in their turn have become great poets and writers, and these in turn claim a large number of living great scholars and poets as their chelas.[2] Veṅkaṭakavi became a model for young men in Telugu verse-elocution.

TELUGU DRAMA:

In the previous section we knew something about Yakshagānās and Nāṭakas in the 16th cen-

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1. Results of literary controversies with Rāmakrishṇa Kavulu and Kopparapu Kavulu.

2. Vēṭūri Prabhākara Śāstri the great poet and research scholar, Lakshmīkāntam and Venkateś'wararao authors of Soundaranandam and many others are his desciples. Veṅkaṭakavi's Shashtipūrti was celebrated and a golden anket was presented to him. A memorial edition of

tury. They were crude but interesting pieces written in prose and song in local dialects, which could be easily understood by the ordinary people of the locality. These were enacted and witnessed with great attention. Until the last quarter of the 19th century Telugu drama on the lines of Sanskrit drama did not take its birth. There were some pioneers[1] in this direction whose dramas written with due care taken with regard to action, plot, characterisation, and *rasa*, have become standards. Kāḷidāsa and Bhavabhūti became their models, and some of the early ones were translations of the Sanskrit dramas. Some later authors selected themes from history, and others from ordinary life. The early dramatists showed their originality in charactersation, construction of plot, and detail. Among the best the following dramas are worthy of mention :—

(1) Śākutnalam of Veerēśalingam Pantulu
(2) Vēṇīsamhāram of Vaḍḍādi Subbārāyuḍu
(3) Harischandra of Balijēpalli Lakṣmīkāntam
(4) Chitranalīyam of D. R. Krishṇamāchārlu
(5) Bobbili of Śrīpāda Krishṇamūrty Śāstri
(6) Pāṇḍavavijayam of Tirupati Veṅkaṭakavulu
(7) Pratāparudrīyam of Vēdam Veṅkaṭarāya Śāstri

1. D. R. Ramakrishṇamāchārlu, Kōlāchalam Śrīnivāsa Rao and others.

(8) Kanyāśulkam of Gurazāḍa Appā Rāo
(9) Rādhākrishṇa of Pānugaṅṭi
(10) Chiṅtāmaṇi of Mahākavi Kāḷḷakūri Nārāyaṇa Rao
(11) Rasaputravijayam of I. Yagnanārāyaṇa
(12) Rōshanāra of Kopparapu Veṅkaṭa Subbārāo

Drama is at the present moment either in pure prose or pure poetry in the hands of the modern poets.[1] The place of music in drama is not yet decided as also the place of verse. Authors have gone according to their individual pridelictions, and opinion appears to have settled the question in a tentative manner, that either verse or song should be subservient to the dramatic effect and not be obtrusive. Cinema has introduced fresh difficulties into this subject, because, according to some, music is the essence of dramatic composition, so much so, that song has invaded the Telugu drama, and eclipsed the story and character.

PANTULU'S FOLLOWERS :

While new paths were thus being explored and, while the very foundations of religion and society were in danger of being shaken, there arose a galaxy of great poets and writers, who, by their works showed that newness in literature is possible without attacking religion and society.

1. There are some even now written in combined prose, verse and song.

These works turned the tide of religious reaction, and inculcated respect in the existing religion and social order.[1] By their works they demonstrated to the cultured Andhra, the greatness of the existing social order, while advocating slight changes here and there. One potent cause for the preservation of the ancient religion must be mentioned. Women are generally conservative and so could not go as forward as men. Therefore they became the estabilising factor, for, after all Indian woman is the foundation of the social order. All honour to the Indian woomanhood! But gradually the social outlook began to change in an unnoticed manner, without being spectacular, and without uprooting the very foundations of religion. That is exactly the way in which social reform should be effected. These standard works took a great part in rehabilitating in the minds of the masses a kind of faith in old tradition and religion besides enriching literature. There were great protagonists on either side. Among the followers of Pantulu's social reform may be mentioned great names like Chilakamarti Lakshmīnarasimham, Ādipūḍi Sōmanātha Rāo, Maṅgipūḍi Veṅkaṭaśarma. The first of the above can be ranked equally with Pantulu in all respects. He wrote a number of Telugu dramas

1. The services rendered by the Weekly Telugu Journal Krishṇā Patrika and its honoured editor Muṭnūri Krishṇa Rao are unforgettable.

among which Prasannayādavam, Prachaṇḍayādavam, deserve special mention. He wrote many novels among which Ahalyābāi, Soundaryatilaka, and Rāmachandravijayam are very interesting. He is a very prolific writer, and a great orator. He is blind, but if he is taken to the platform his "avalanche of mellifluous oratory" would transport the public into inexplicable joy. He is a great patriot and translated Todd's Rājāsthān into Telugu under the name Rājāsthānakathāvaḷi.[1]

Sōmanātha Rāo weilded great influence through his works, through lectures and ***Harikathas***, and through his personal example. He translated Rabindranath Tagore's Gītānjali and Kāḷidāsa's Kāvyas into Telugu. He wrote a life of Swāmi Dayānanda in Telugu, perhaps the only work of its kind. Maṅgipūḍi Veⁿkaṭaśarma ranks among the greatest poets of this age. His Bālavitantu-Vilāpam (wailings of a young widow) and Maddukatha are works which are not surpassed by

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1. One verse of his deserves quotation

"భరతఖండంబు చక్కని పాడియావు
హిందువులు లేగదూడలై యేడ్చుచుండ
తెల్లవారను గడుసరి గొల్లవారు
పితుకుచున్నారు మూతుల బిగియగట్టి"

"Bhāratavarsh is a docile milch-cow ;
Indians are wailing like calves for
milk; white people like pitiless shephards
are milking her by shutting their mouths."

similar writings. He is a great patriot and was the first to realise the importance of touchability campaign in Andhra, and his Niruddhabhāratam is a first class work of its kind.

SCHOLAR-POETS OF THIS PERIOD:

(1) Vāvilikolanu Subbā Rāo, a great devotee of Rāma, attempted and achieved the translation of Vālmīki Rāmāyaṇa *verbatim*. He was a great adimer of Indian culture, and wrote small books under the title "Āryakathānidhi" to inculcate a knowledge and appreciation of Āryan culture and tradition. Besides, he wrote Prabandhas in the old orthodox style and a drama "Subhadrāvijayam" strictly according to principle of poetics. He was a firm believer in Onṭimiṭṭa in Cuḍḍapah District as the birth-place of the great poet Pōthana, whose path he followed in dedicating his Rāmāyaṇa to Śrīrāma. He renovated the temple at that place, and founded a school of Rāmabhaktās. He renounced the world and died with the word Rāma on his lips.[1]

(2) Kavirāja Śrīpāda Krishṇamūrty Śāstri has earned undying fame by translating the whole of Mahābhārata ***verbatim single-handed***, and he named it "Śrīkrishṇa Bhāratam" after his own

1. The author of this work had th
the Madras Presidency College.

name. Besides, he wrote many works including a historical drama "Bobbili Yuddham" which is considered as one of the best Telugu dramas.

(3) Vaḍḍādi Subbārāyuḍu wrote a number of works, of which two elegies inscribed to the memory of his wife and son are of great merit. He translated Bhaṭṭanārāyaṇa's Vēṇī Samharam which has the merit of reading as an original. His "Bhaktachintāmaṇi" as a devotional work ranks equal to Kāḷahasti and Dāśaradhi Śatakas, and it may be.said that any Andhra worth the name would know at least one verse from it by heart.

(4) Janamamchi Śēshādri Śarma is a versatile and voluminous writer. He translated Bhāgavata, Brahmāṇḍa Purāṇa which rank as classical works of old. His "Krishṇāvatāratatwam" is a voluminous work embodying the contents of all the Vaishṇavite Purāṇas and other works. He is a great astronomer and one well-versed in Manthra Śāstra.

(5) Vēdam Veṅkaṭarāya Śāstri is a greater scholar than a poet. He wrote very learned commentaries on Āmuktamālyada, Śriṅgāra Naishadham and Vijayavilāsam which exhibit his vast and deep knowledge. He translated Sāhityadarpaṇa and Kathāsaritsāgara into Telugu. The greatest of his wroks is an original drama. Pratāparudrīya is

a historical drama wherein he has created two unique characters (Pratāparudra — cum — Pērigāḍu, and Yugandhara—cum—Mad-man) which demand the admiration of the reader. He has translated the dramas of Kāḷidāsa but the *vaidarbhi* style of Kāḷidāsa descended into almost *gaudi* in his translations.

(6) Pānugaṇṭi Lakshmīnarasimhā Rāo though mentioned last is in no way inferior to the preceeding scholars. He can be fitly compared to Addison. He wrote a large number of essays with the pen-name Sākshi (Spectator), which are unique for their magnificient prose style, great erudition, and vast knowledge of human nature. His intention in writing the essays was to counteract the anti-Hindu cultural thought of Veerēśalingam Pantulu. He is a master of ornate, flowing, and illuminating prose style. Besides, he is the author of a number of dramas. He may be called the precursor of the prose drama in Telugu, because he used metre to a minimum extent in his dramas. The place of poetry in a drama is a disputed question, and this author by his dramas has demonstrated that even a minimum of poetic element can bring about *Rasa*. Finally he may be called the master of humour in Telugu. Humour is rooted in his very nature along with *Bhakti* which be depicted in his drama Rādhākrishṇa. The

Rasa dealt with therein can be equated to the "Doctrine of Divine Spouse."

From the above we find that side by side with modern works, classical works were also being written. We see the results of the impact of western in either class of works. We also find that some culture of the productions of the above authors deserve a permanent place in Telugu literature.

A CHANGE IN LITERARY STANDARDS:

Along with the above stalwarts who came under the influence of English impact, the spread of English education created in the minds of young men studying in the various colleges and high schools in the country, a kind of "want" in their literature. Apart from the form of literary composition like novel, essay and others, it was felt that the keen sense of the beautiful in nature, the "lyricism" and the "*popularness*" that were the characterestics of the writings of the English Poets of the 19th century and after, were lacking in Telugu literature.[1] Among these qualities the lyrical element is considered as the most important quality that should be brought into our literature. Poets like Wordsworth, Shelly, Keats, and Swinburne were properly read, and their influence was felt on them. Along with

1. Vide Presidential address of P. Āudinārāyaṇa Śāstri gāru in the Navyasāhitya Parishat.

the above poets, writers of the period of post-industrial revolution attracted some of our young men, and made profound impression on them. They considered that the existing Telugu literature was aristocratic and ornamental being the depiction of life among Royal personages and high society. Others there were who found in our poetry mere sensuousness and unreality than human psychology. There were again others who thought, that unlike in English there is a great gap between the language employed in the books and that used by the man in the street. Thus "Social reform and spoken Telugu" attracted Gurazāḍa Appārāo. Keen appreciation of nature attracted Rāyaprōlu Subbā Rāo. Psychological criticism was taken up by C. R. Reḍḍi.[1] Finally the popular linguistic side was looked into by Giḍugu Rāmamūrty. These four names were associated with the actual beginnings of Modern Telugu Literature. Out of them Gurazāḍa and Giḍugu collaborated with one another and the other two acted independently. Their influences fell on the bulk of young men who followed them for good or for bad.

1. During this time in South India a party called 'Justice party' was formed with an avowed reaction towards the Sanāthana Dharma and Brahmanism. Varṇās'ramadharma was abused and Brahmin became the object of contempt.

THE FOUR CORNER STONES :

The following four may be considered as the four corner stones, on which the whole structure of Modern Telugu Literature rests.

(1) The movement of spoken Telugu sponsored by Gidugu Rāmamūrty.

(2) The lyricism and song inaugurated by Rāyaprōlu and Gurazāda respectively.

(3) The establishment of Sāhiti - Samiti and Sāhiti journal.

(4) The shock offered to literary tradition by Kavithva Tatvavichāram of C. R. Reddi.

In the following paragraphs each one of the above will be dealt with.

THE BACK GROUND :

The first two decades of this century are very eventful in the History of Modern India in every way. The Partition of Bengal by Lord Curzon, the then Viceroy became the event which brought about a great political upheaval in the land. Though it started in Bengal its spread throughout the length and breadth of this sub-continent. We see from history that when a country is subject to religious, social or political ferment, the minds of the people would be filled with great emotion. The Puritanic movements in England brought Milton's Paradise Lost and

the days of Spanish Armada brought Shakespere's dramas into being. Erudition and enthusiasm had to be inculcated in the minds of masses and this required easy and accessible literature, which could create in the minds of the people, a pride in the past glory, and a desire to regain it. This could best be done by national poets who could by their patriotism and appeal enthuse the masses.

Along with the major Indian political tide, arose in Andhradēśa a desire to have a seperate province for themselves, as the result of a feeling that Andhra progress in all spheres was becoming stunted by the inclusion of Andhra country in the Madras province. In fact it is so, because the Andhras do not get their share in all spheres of activity by the unequal competition with the Tamils. This added strength to the activities of Andhras.[1] These along with the study of English Literature, a desire for Indian independence, and a keen feeling for a seperate province, produced a reaction in the minds of Andhra young men. There were already seeds of social reform, and a sense of feeling that something is wanting in Telugu literature. Two currents of thought were the result. One aimed at the blending of the old

1. This agitation for a seperate province, in recent years, merged itself in the all-India agitation for freedom. It is again revived 2 years ago, when it was found that Indian independence receeded farther and farther.

and the new ideas. The other portrayed a supplanting of the new ideas in the place of old ones.

Three slogans took their birth during this great political agitation.

(1) Swadēshi
(2) Swarāj
(3) National Education

It was generally felt that the education given to the Indian young men was not suited to the genius, tradition, and progress of the Indian nation. Along with the spread of political knowledge, there was a desire among the leading men to spread general knowledge among masses by all means possible. Bengal and Mahārāshṭra were the pioneers in taking up this work. Books on modern thought and sciences began to be published. Researches in the domain of history began to be conducted to reconstruct the true history of the country. Andhras also followed. The late K. V. Lakshmaṇa Rao, a great constructive scholar was the pioneer of these activities in the Andhradēśa. He gathered a number of learned, and enthusiastic young men, and started two attempts. One was a publishing concern named Vijnānachandrikā Grandhamaṇḍali, and the other was the preparation of an encyclopaedia in Telugu. (Vijnāna Sarva-

swam). A number of good novels, books on history, physics, chemistry, geology, zoology, botony, hygene were published in quick succession.[1] The work of this institution became famous, and attracted the whole Andhra country. The compilation of the encyclopaedia also continued, and the first volumes was published. God in his mercy took him away from amidst us when his guidance was most needed. But he has left us a great legacy. He showed the way for systematic scientific research. He was the first to see the necessity for the coinage of technical terms in Telugu language, adequate for the expression of scientific ideas. Above all he left around him a galaxy of industrious scholars who continued his work for a number of years.[2]

On the model of this maṇḍali a number of institutions arose among which the following are worth mention.

(1) Andhra Bhāshābhivardhinī Samgham (Masulipatam)

1. Rāṇīsamyukta, Vimalādēvi, Vijayanagara Sāmrājyam were the best among the novels. "Hindu mahāyugam and Mahammadīya mahāyugam" were written by K. V. Lakshmaṇa Rao. Chilukuri Vīrabhadra Rao wrote his "Andhrulacharitram" a work of great labour and merit. "Padārtha Vijnāna Sastram" (physics) was written by M. Sāmbas'iva Rao, and 'Rasāyana Śāstram" was written by V. Vis'wanātha Śarma. Some works on history were written by A. Kāḷēs'wara Rao and Vēlūri Satyanārāyaṇa.

2. M. Sōmas'ekhara Śarma, Āchanṭa Lakshmīpathi, V. Vis'wanātha Śarma, Ch. Vīrabhadra Rao, A. Kaleshwara Rao and others.

(2) Andhra Prachāriṇī Grandhamāla.
(Thaṇuku—Nidadavol)

(3) Rāmavilāsa Grandhamāla (Chitrāda)

Among the books published by the first "Bhāratadharmadarśanam" by Channāpragada Bhānumūrti, the Telugu translation of Mill's liberty by D. Rāmamūrti, the life of Swāmi Vivēkānanda by K. Veerabhadrāchārlu and some other works are important. The second of the above institutions took up to publication of novels both originals and translations especially from Bengali. Dozens of them were published and Veṅkatapārvatīswarakavulu were the chief moving spirits under the patronage of a rich land-lord Kovvūri Chandrā Reddi. Chelikāni Latchā Ṛao was the patron of the third institution, and Vangūri Subbārao was the pivot around whom the others gathered. "Āndhra Vāṅgmayacharitram", a history of Telugu literature, is the greatest of its publications.

About this time G. Harisarvōttama Rao started to write a History of the world (Prapanchachāritram) which continued to some volumes[1]. Later some other such institutions were started and continued, and there are some important ones now flourishing. "Saraswathīgrandhamaṇdali" at Rajahmundry and

1. He wrote a history of Krishṇadēvarāya under the title of "Forgotten Emperor poet" and a life of Abraham Lincoln.

"Andhragrandhmāla" started by K. Nageswara Rao are the most important among them.

Daily Andhrapatrika

Kāśīnādhuni Nāgēśwararao is a name of undying fame among Andhras. He went as a young man to Bombay and conducted business. He discovered the famous "Amrutānjan" composition, which brought him fame and riches, and he used them for the uplift of his co-Andhrās. He established a weekly journal named "Āndhrapatrika" with the purpose of advertising his business. The necessity of a daily Telugu paper was keenly felt by the Andhras at Madras, for which it was proposed to start a limited company. Nāgēśwararao heard about it and without much ado transferred his paper to Madras, and very quickly converted it into daily which attained phenominal success. Finally "Amrutānjan Depot" also came to Madras with his whole business. From its inception the paper has been devoted to the cause of Andhrās in political, social and literary matters.

We see that journalism is a branch of English literature. In the previous age there were some Telugu journals like *Vivēkavardhani* of Vīrēślingam Pantulu, Āndhra Bhāsha Samjīvani of Kokkomḍa V. Pantulu; Amudritagrandhachintāmaṇi of Pūndla Rāmakrishṇayya which devoted themselves to

Telugu Literature to a large extent. But their manner and methods were antiquated, and new avenues had to be followed. Andhrapatrika provided a forum for literature. Apart from literary articles published from day to day, a special literary supplement was published once a week. Pānuganti's Sākshi was published in such weekly instalments which evoked great enthusiasm.

I

The movement of spoken Telugu & its reaction : [1]

As in the begining of the Romantic Revival in England, poets felt that there was a kind of literary estrangement between the poet and the man in the street.[2] Some Telugu scholars thought that the existing Telugu literature was written largely in a style un-understandable by the ordinary man, and that this discrepancy should be set at rest. A desire to spread knowledge among the populace arose with the National Education movement. Both these objects combined, and Giḍugu Rāmamūrty Pantulu espoused the cause of spoken

1. Such a movement arose in many Indian Languages.

"The present-day literary Bengali is often nothing but Calcutta colloquial with only a few archaic inflections of the verb; it is freely used in literature especially in poetry, drama, and fiction, and there is a strong body of writers who advocate the suppression of old literary language by this living and vigorous form of spoken Bengali."

(Dr. S. K. Chatterji.)

2. Wordsworth's preface.

Telugu.[1] Gurazāḍa Appa Rao and some other linguists like P. T. Śrīnivāsa Iyangar[2] and J. A. Yates joined him, and with this influence a work called "Viḍhilēka Vaidyuḍu" written in spoken dialect was prescribed as a text-book. There was a great hue and cry, and the orthodox side was represented by great pandits like Vāyilikolnu, Vēdam, and Jayanti. Action and reaction became equal and opposite, and a rival institution called Andhra Sāhitya Parishat was established to counteract the "Spoken Telugu movement". Official influence was canvassed on either side, and for a time the Orthodox School appeared to triumph. But the tenacity of Rāmamūrti Pantulu, who had a large following among the younger generation, would not accept defeat and continued agitation. The early controversies were very bitter. Rāmamūrty sifted almost the whole of Telugu Literature, and showed conclusively that the current grammar was intended for application to the book-Telugu to a large extent, and prepared a list of grammatical forms contrary to the existing grammars in almost every old work. Thereby he demonstrated that a grammar, useful for all time and complete, could not be written for a living and current language. He wrote a number

1. He edited a journal for sometime called "Tenugu".

2. He wrote a brochure entitled "Life or death, a plea for vernaculars".

of books expressing his views profusely illustrating them with examples.[1] He pointed out errors from the writings of living authors like Vēdam, Kokkomḍa and Vāvilikolanu according to their own grammatical standards, so much so, that they were very nearly silenced. It is very gratifying to note that he lived to see his triumph. Colloquial idiom has come to stay and even universities are now compelled to prescribe text-books which are written in the colloquial idiom (Vyāvahārika).[2] During the controversial stage spirits ran high and large mass of dialectical literature arose which enriched Telugu language. Now it is fairly settled that the rigid existing grammar has to be liberalised so as to bring the spoken and written language as near to each other as possible. If we review the whole controversy three stages are seen chronologically.

(1) The early reaction was so forceful that it was deliberatly stated that books should be written in Vyāvahārika only, and such books only should be prescribed by the university. This was the first stage.

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1. Bhāshābhōshajam, and Bālakavi Śaranyam are some of these. The country honoured him with Shashṭipūrti celebrations.

2. Rāmamūrti is a great linguist. He lived among Savaras, a hill-tribe, in the Vizagapatam agency learned, their language, and its idiom and as a result he invented an alphabet for their tongue which was hitherto a spoken dialect. He also wrote a number of books and a dictionary in that language. He is a real Vāganus'āsana.

(2) Language and grammar were studied historically, and idiom and usage of both the ancient and modern writers were collated. By such process it was argued that all words and usages which are common to authors and *S'ishtas* are permissible. This is the second stage.

(3) Linguistic tradition and affinity were examined, and it was established that the language used in books should come from time to time as near to the language colloquially used by *S'ishtas* (cultured) as possible.

Thus the movement was based on unassailable historical grounds. Today Vyāvahārika is recognised, and the style is liberalised so as to make it as wide and intelligible as possible. Books are now freely written to encompass the widening and varied modern knowledge. The vocabulary has not yet become completely adequate, but indications are not wanting that it is on the road to such adequacy.

This movement helped the writers of those times who had genious but not much scholaship. The liberalisation of language led to liberalisation of thought, and poets and writers freely indulged in traversing new literary fields.

II

Rāyaprōlu and Guruzāda the pioneers :

In estimating the services of these two pioneers of Modern Telugu literature it must be stated at the outset that Rāyaprōlu's outlook and thought were completely literary and, Gurazāda's were many-sided comprising also "Social reform and spoken Telugu". We have seen that he collaborated with Gidugu Rāmamūrty in the "spoken language movement", and his early works like Kanyāśulkam[1]– a social drama — offered valuable examples for the propagation of Rāmamūrty's movement. It was his subsequent "Muthyāla Saramulu"[2] that made him a pioneer of modern Telugu poetry. Rāyaprōlu is a poet *par-excellence*, and his path was literary from the very begining. By 1909 he published his first work 'Lalita'. It ran into a second edition by 1912 when he began his next work 'Truṇakaṅkaṇam' (grass wristlet) which saw the light of day in 1914,[3] and which took the whole country by storm. It got praises from orthodox pundits like Tirupati Veṅkata

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1. "I wrote it to advance the cause of and to combat a popular prejudice that the Telugu Language was unsuited to the stage."

(Preface to Kanyās'ulkam 1909).

2. A kind of metrical composition of which he was the father ; It evoked popular applause and aflorded model for subsequent song-metres.

3. It was published on behalf of "Abhinava Kavithāmaṇdali" (Romantic school of poetry)

kavulu, and moderns like C. R. Reddy. While retaining the old form, new matter and thought were infused. Nature and its reaction on the poet were discernable in this work. Love was elevated from its carnal status. Tragic circumstance became its theme. To some extent thought become subjective. Importance was given to thought rather than to the subject-matter[1]. I here under quote a few lines from the introduction to the second edition of Lalita wherein all the above qualities have their traces.

"This poem (Lalita) I believe is the first successful attempt on the part of a Telugu poet to sing the glories of the sacred passions of love under the direct inspiration of the votaries of English muse, and as such marks a new epoch in the development of modern Telugu Literature. The author........infused fresh life and blood into the composition by photographing his images direct from nature...................The scenes through which the heroine passes on her way to her lord have been described with a keen sense of the beautiful in nature and a profound admiration of the ways of providence as reflected in her...........The author

1. Many found traces of Shelly, Keats and Swinburne. Because Rāyaprōlu stayed for sometime in Sāntinikētan, the mysticisim of Tāgōre has its influence on his poetry. Rāyaprōlu was afterwards called by the Osmānia University to preside over the newly created Telugu chair. (1918—1919.)

has reached the highest water-mark of poetic excellence in his glowing description of love, which he idealises and enthrones in the very heart of nature...................The poem on the whole is a lyrical piece of rare beauty and finish:"

A number of such beautiful poems came from his pen in quick succession. Besides he has to his credit a large number of short poems some of which highly patriotic, and of great beauty and sweetness. He also translated Omar Khayyam in verse. His pen still continues to produce though spasmodically.

Guruzāda on the other hand produced a number of song-poems in musical metres. They also showed the way to some young men who were yearning for fresh channels in Telugu Literature.[1] His greatest work is the social drama, Kanyāśulkam which is a literary piece for all time, and which ranks as one of the greatest dramas in Telugu. Under his influence folk-lore was resuscitated from its fallen position. Young men began to appeal to the ordinary man in the street as well as to the English-educated elite through colloquial Telugu and through popular metres.

These two are accepted by almost all the modern writers as the fore-runners of the modern

1. He wrote some poems which are patriotic also.

period, and the former of them who is happily amongst us was honoured and presented with a silver jubilee edition of his works by the public of Andhradēśa (1940)[1]. Among the early writers in this twin path of lyric and song[2] may be mentioned Abbūri Rāmakrishna Rao, Anantakrishṇa-Śarma, Pingaḷi Lakshmīkāntham, Kātūri Veṅkatēswara Rao, Basavarāju Appa Rao, Duvvūri Rāmireddi, Pātibanda Appa Rao, Nandūri Subba Rao and many others[3]. Of them Basavarāju and Nandūri influenced each other, while the latter excelled all others in his Yenkipātalu (Songs of Yenki) wherein he used the language and idiom of the un-lettered, and made the love affairs of village folk his theme. He has amply demonstrated that without grammar, and rules of rhetoric, a *rasavat-kāvyv* can be produced. He demonstrated also that he is a master of *Dhwani* (suggestion), which he produced eschewing all accepted modes laid down by rhetoricians.

1. C. R. Reddi wrote as long ago as 1900 a poem "Musalamma maraṇam" (Death of Musalamma) containing some of the above characterstics but it did not attract much attention. It ran into a second edition recently after nearly 40 years.

2. This was originally called Bhāvakavitwam, a kind of poetry where thought is predominent more than subject matter and form.

3. The author of this brochure had the privilage of personal acquaintance with many of these pioneer writers.

A crusade was started in the country by elders and pandits against this school of poetry. It must be said to the everlasting credit of these young men-which they were at that time–that it was their conviction and tenacity which sustained them in their work. Thanks to the atmosphere, they won a victory against literary fossils, and modern poetry has come to stay and kick. The persecutors went so far as to shun some of these writers openly, and instances are not wanting even now who have kept up their contempt for them and their writings. But time has proved that these young men are right. Scenes in every-day life, beautiful things in nature, human feelings, very small and insignificant incidents and things, the toils of a ryot, and such subjects formed the themes of their works.

III

Sāhiti Samithi and journal (1919—20):

The reaction of this new school on the orthodox elders stiffened its votaries. Many of them found that an institution was necessary as a common platform, wherein they could exchange views, and which can act as propoganda institution all over the country. So far, the writers in this path were scattered, and did not know each other. As a result, some young men of this persuasion started an association called, 'Sāhiti-Samithi' of which Tallāvajhala

Sivaśaṅkara Śāstri was the president and *Tenāli* the venue.

President Śāstri was a man of versatile talents, a scholar in Sanskrit and Telugu, an author of merit, and one who knew many languages both Indian and European. He was accepted as president by many young men as the proper man who could guide them, and who could answer all criticism which emanated from orthodox quarters. He nursed the movement with great care, and attracted many young men around him, among whom can be mentioned some prominent names. T. Veerarāghava Swāmi, Kommūri HanumanthaRao, Koḍavaṭiganṭi Veṅkata Subbaiah,[1] Vajjha Bābū Rao, Munimāṇikyam Narasimhārao, Peddibhotla Pūrṇa Śarma,[2] Nōri Narasimha Śāstri, Kōpalle Śivakāmēśwara Rao, Dēvulapalli Krishṇa Śāstri, and Chintā Dīkshitulu were some of the original members. Vēdula Satya-nārāyaṇa Śāstri and Viśwanātha Satyanārāyaṇa joined them later though the latter separated again. If we add to this list Rāyaprōlu, Basavarāju, Nandūri, Duvvūri, Pingaḷi, Kātūru, Mokkapāṭi, Adivi, Tummala and Joshuā, the galaxy of modern poets and writers is almost complete. Some of the

1. Disappeared to the great sorrow of his friends and relations.

2. Died very young when he showed signs of great promise. Among other young men who showed great promise and who died early may be mentioned Penumarti Veṅkataratnam.

tter names were not connected with Sāhitī Samiti, ıough the objects of the Samiti were identical 'ith theirs. The chief literary forms that were eveloped by the above young men at that time 'ere the short-poem, the song, and the short-story. [any of them showed great proficiency and art in ıese forms. It is not possible to estimate the ıdividual works of these authors in the short com-ass of this work.[1] Suffice it to say that they achie-ed success to a large extent. The establishment this Samiti went a great way in propagating the odern school in theory and practice.

After some time it was found that a journal as also necessary towards the achievement of the ɔjects of the Samiti, and one called "Sāhitī" was arted with the president as editor, and Tenāli as e place of publication. It did good and subs-ntial service for some years after which it was ɔandoned. The Samiti also held annual conferences r some years. By 1920–21 firm foundations were id for the modern literature.

IV

'itwatatwa Vichāram :

The last but not the least event of great ıportance that stimulated the new school of poetry

1. There is no doubt that they were of great merit but there is a eral complaint that the matter of this kind of poetry is vague. The ıe may be said of the writings of many poets of Romantic period and r in English Literature.

was the publication of this work by C. R. Reddi. The rules of grammar and rhetoric, the old traditional notions of literature, and the consequent stereo-typed works, produced a reaction which the modern authors exhibited in their works. But they were not strong enough to offer a rude shock to the old order which required a man of much stronger and pronounced views with a high status in society. C. R. Reddi did this work most admirably and showed that, according to his standard of criticism, except the works of a few authors like Tikkana, Sūrana, others were only fit for "being burnt."[1] It is true that the literary output of the decadent 17th and 18th centuries, though vast, was purely imitative in character without any freshness or individuality about it, but such periods there are in every literature. Reddi was a Telugu scholar of great merit whom English Literature profoundly influenced both before he went to England, during his stay, and after. Reaction against every established tradition is the very essence of his being, which exhibited itself in his criticism of Varṇāshrama Dharma and Indian philosophy. Such criticism is the chief feature of every writing of his, be it an essay, an introduction, a lecture, an opinion on a work, or a serious literary

1. Ibid P. 59.

attempt. His works—Kavitwatatwa Vichāram and Arthasāstram,[1] abound in "lectures" on the existing Hindu social order.[2]

Every product of reaction flocked around him, and he was one of the greatest stalwarts to rise against the existing social or literary tradition. Modern writers found in him a saviour who demolished by his cold reason, piercing humour and devastating criticism, the existing order and silenced the orthodox critics. His official position also helped him to a great extent in his task. This work prepared the way to modern Telugu criticism. It laid its fingers on the worst features of the existing order, and pointed the way to true literary criticism in Telugu by a negative process. It was after him that young men began to study works on criticism both in Sanskrit and English. Many tried to blend these two methods by proving, that after all some of the fundamentals being the same, true literary criticism in a language depends upon the literary life and tradition of the race. I feel that Reddi's work has done the needful at that time.

1. Hindūdēsārdhikas'āstra by A. Govindāchāri.

2. Umākānta Pandit, subjected this Kavitwatatwa Vichāram to a very trenchant criticism in Trilinga whose editor he was at that time.

In addition to short-poem, song, short-story, and criticism, essay began to be attempted here and there. Research both literary and historical attracted some, and the path of K. V. Lakshamaṇa Rao and Vīrabhadra Rao was followed by men like Vētūri Prabhākara Śastri, Mallampalli Somaśekhara Śarma, Bhāvarāju Venkata Krishṇarao and others. Some elderly gentlemen like Jayanti Rāmaiah Pantulu, Mānavalli Rāmakrishnakavi were responsible for a large output in the field. Vijnāna Sarvaswam was taken up by K. Nageswara Rao, and its work was continued by SōmasēkharaŚarma. Vangūri Subbarao wrote his history of Telugu literature on a historical basis. Poetics were studied and some wrote articles on the subject. Works on popular science were very few and far between. Cheap and light literature in the shape of song, short-poem, short-story, and *prahasanam* was profusely produced, and sold in railway stations. This attracted women, and young minds. A kind of literary taste different from scholar–variety was definitely taking shape. Thirst for knowledge took its root in the minds of the common people. This was the state of affairs by the end of the second decade of this century. There came the first world war between 1914—1919, during which, except a mild depression due to supply of men and material conditons in the country remained as before.

1921— and after:

Great expectations were raised politically as the result of the world war I (1914—1919) and it was hoped that the principle of 'self-determination' would be applied for India. But the people of India were disappointed and Mahātma Gāndhi started his non-co-operation movement, and infused the spirit of sacrifice in the shape of Satyāgraha among the people. Jails were flooded, and thousands of young and old went to jails as a result of the tripple boy-cott which formed the chief plank of the movement. Occasion arose for some poets to write patriotic songs and enthuse the country. Among those who wrote such songs may be mentioned the names of Garimella Satyanārāyaṇa and Mādhavapeddi B. S. Śāstri. Both of them suffered for their patriotism. Some of the young modern authors went to jail, chief among them being the learned president of Sāhiti Samithi. Gandhi - Irwin pact came under which jails got emptied and normal life was restored.

While the literary forms of the previous decade continued, post-war European literature began to influence some of our young writers. Matter-of-factness took the place of elevated thought. Simplicity and nakedness of language took the place of ornateness and rhetoric.

The poor man became exalted as he ought to be. Machine age gradually reflected itself in poetry. France was no more the dictator to Europe in poetry, criticism, and art. Hunger, starvation, famished and truncated bodies, flowing blood, burning ashes, smoking chiminies[1] and such other stark realities gradually entered literature. Freudian psychology invaded every field of human activity. The sub-conscious in human nature was considered more precious than the conscious. Poetry in the view of some became a search for truth like any other science. Dadaism was the first reaction which joined hands with other "isms". All this influenced our young men. Signs there were that our writers began to emulate the compeers of the west. Metre began to be disregarded in poetry, and it was argued that poetry need not contain meaning. Symbolism some times took the place of reason. Finally some considered that a series of "highly evokative ejaculations"was poetry. Talkie supplanted the movie, whose techniques differed from each other. Suggestion (Dhwani) lost its exalted place in both poetry and drama yielding its place to word-sound. By the end of the third decade the number of writers in this new field began to increase. Their number is growing. Pratibhā the journal dedicated to the cause of

1. Cf, 'Sindhūram, raktachandanam' etc.

modern literature which is published as an organ of Navya-Sāhitya Parishat, and which has taken the place of "Sāhitī," gradually increased the space given to this newest phase. There appears to be a literary cleavage between the moderns of Rāyaprōlu and Gurazāda persuasion, and these Surrealists as they call themselves. They are transgressing all literary, poetic and rhetorical convensions set up by the moderns. "Modern" is a word relative in scope. Srīnādha is more modern compared to Tikkana ; Peddana is more modern than Srīnādha; Veerēśalingam is more modern than Peddana. Rāyaprōlu at one time was considered as most modern. But these neo-modern writers have gone farther, and their writings are considered revolutionary. But there is no cause for despair because transition is always revolutionary. There are signs that some of them are disgusted with their own school of poetry, and have begun to say it out.

Art has revived. This was due to the creation of a chair for art in the National College, Masulipatam which was occupied by Promode Chatterjee. He influenced some of our young men. Among them, may be mentioned Damerla Rama Rao and Adivi Bāpirāju.

Gudipāti Venkatachelam has been writing short-stories for the last 20 years both translations

and originals. His style is one of the best, and his idiom accurate. But sex his taken possession of him, and under its influence his works have sometimes become such that cannot be placed in the hands of young men and women because of its depiction in all its nakedness. Despite this fact, his works are very profusely read, and he holds a definite place among the story-writers in Telugu. Besides, "delivering a shock to religion and tradition" is his aim in life, and he has some followers in this like Muddukrishṇa. Veṅkatachelam wrote some dramas with classical themes introducing revolutionary ideas. There are some stories and plays which phoo-phoo religion, tradition and morals.

Bhamiḍipāṭi Kāmēśwara Rao has endeared himself to all Andhras by his humorous writings. He does not indulge in obsenity like Pānuganṭi, but his is systematic literary humour. He is a master in that direction, and his works are as elevating as exhilarating. He has done one more service to the cause of Telugu Poetry by demonstrating that singing need not find a place in reading poetry. He has proved by his recitations that effective recitation of poetry may be done by divorcing singing altogether while retaining the effect.

In popularising sciences, Kāḷīpaṭnam Konḍaiah, Guḷḷapalli Nārāyaṇa Mūrti and Vasantarao Veṅ-

kaṭa Rao may be mentioned. Koṇḍaiah's 'Viśwarūpam' is the greatest work in that field.[1] The Vijnāna Sarvaswam has died out after issuing two volumes and recently the Zamindar of Dēviḍi has brought out in a small scale a Telugu cyclopaedia under the name of Andhra Vijnanam.

There is also an ambitious publication by Māgaṅṭi Bāpinīḍu under the name 'Andhra Sarvaswam', purporting to give the reader everything about Andhras. It is already known and elementary in every one of its detail, and does not come up to expectations. The Andhra Mahāsabha has planned a History of Andhras on the plan of Cambridge History of India, but being pre-occupied with internal affairs and politics could not bring it out.

Coming to history of literature, except elementary books like that of K. Veṅkaṭanārāyaṇa, we cannot boast of a complete and authoritative History of Telugu Literature.[2] A History of Telugu language was compiled by C. Nārāyaṇa Rao which is a good work by itself, but is not complete in every respect, and requires implementing. Except stray works

1. There are no books so to say on higher sciences, while such languages like Bengali and Mahrati have voluminous cyclopaedias on various subjects. Telugu cannot boast of even one such.

2. There is a History of Telugu Literature by Chenchaiah and Bhujanga Rao in English which is already referred to.

here and there, there is no regular children's literature worth the name. The History of Andhras written by C. Veerabhadra Rao has become antiquated in view of later information, and has to be re-written by competent scholars. A History of Telugu people and their culture is a desideratum. The Andhra University which ought to have undertaken some of these activities is engaged more in the direction of Sciences and Technology than in devoloping the Humanities. It has not discontinued the Telugu Honours courses which for reasons unknown are not very popular. There is no authoritative, complete, and up-to-date dictionary for the language.[1] All this is the result of want of co-ordination among the competent learned bodies and individuals.

K. V. Lakshmaṇa Rao's path of historical, linguistic and literary research has been continued. Vēṭūri Prabhākara Śāstri, Mānavalli Rāmakrishṇa Kavi and Vajjala Ch. S. Sastri in literary field, Bhāvarāju, Nēlatūri, Māremanḍa and Mallampalli in the historical field Chilukūri, Kōrāḍa and Ganti in the linguistic field, may be mentioned. Many young men are taking up this work, and good and useful results may be expected.

1. The late Giḍugu Rāmamūrti is said to have left material for such a thing.

Novel and drama have not developed as they ought to. The short story has sent the novel to the background. It has deteriorated gradually though a few outstanding ones have come into existence. V. Lakshmīnārāyaṇa's "Mālapalli", Viśwanātha's "Vēyipaḍagalu", and Aḍivi's "Nārāyaṇa Rao" are the best. The railway-novel is the index of the quality of the modern Telugu novel and the public taste.

Coming to drama I have nothing to say except that there are not many outstanding dramas written by these moderns fit for the stage. 'Variety entertainment' has taken the place of a sustained single drama. Beginning from Veṅkaṭachelam and ending with Viśwanātha, their dramas seem to have been written with the purpose of propogating their fads and so-called 'messages'. They do not take the public into their confidence. The pieces are good in themselves as literary productions. Kānchanamāla of Vēlūri Chandraśēkharam is one of the few exceptions to some extent.

FOUR DISTINCT CURRENTS :

If we analyse the Telugu Literature of recent years four distinct currents can be discerned.

1. The poetry of the way of Rāyaprōlu and Gurazāḍa.[1] There are some new recruits to this school of poetry. This has been in vogue for the last quarter of a century and is gradually showing signs of fatigue.

2. The so-called sur-realism of which Sampat and Sri—Sri may be said to be pioneers.[2]

3. The radical school of literature which smacks of socialism. 'Masses' and "Bourgniose" are their slogans. This is of very recent origin and gradually making its way.[3]

4. It is significant that in some quarters there is a feeling of contempt for everything new, and an attempt to emulate the classics and to rehabilitate. Tallāvajhala and Nōri may be said to be the first fruits of this reaction which may be called "neo-classicism". It is yet to be seen how far they will go.

OTHER MATTERS:

There are some who are not prepared to go whole-hog with the moderns and sur-realists but who want to strike a new path, not incompatible

1. I have already mentioned some of those poets in this path.

2. This is not one particular path but a confluence of many "isms" like Dadaism, Nudism, Uglism, Futurism.

3. They call it the 'Abhyudaya' school.

with old literary tradition. Buddistic literature attracted them, and Gandhiji's *Ahimsa* doctrine has fortified and helped them. Among such writers Piṅgaḷi and Kāṭūru, Sannidhānam, are prominent.

There are some women who are following in these paths as writers of short-poem, short-story and one-act play. There are some who have written sustained works of merit. Kānchanapalli Kanakamma's name may be considered in this connection.[1] K. N. Kēsari of Kēsarikutīram, Madras, has instituted a Suvarṇaghantākaṅkaṇam (Gold wrist-let) to be awarded every year to a woman-author of outstanding merit. Kanakamma and Kanuparti Varalakshmamma are some such recepients.[2]

Journalism is a very precarious profession among the Telugus. Andhra public have not yet developed the habit of purchasing journals. Almost all journals may be said to be 'going on'. There are only 3 daily papers which devote one day in the week for literature. Among the weeklies Krishṇā Patrika is the best conducted, authoritative, interesting and instructive. Among monthlies Bhārati is

1. 'Hamsa Vijayam' and 'Jeevayātra'.

2. There is an authoress, Indumatidēvi who has written on love from the point of view of a woman.

the only one thriving. Śārada and some others which thrived for sometime have died out for want of support. Pratibha, the organ of Navya Sāhitya Parishat is getting on well. Among monthlies those which are devoted to cinema and sex are prosperous. Considering the population, Andhra-dēśa does not contain as many journals as there ought to be. Independent writers are at the mercy of the journalists.

Three writers have to be specially mentioned, that are outstanding in their merit. Mallādi Sūrya-nārāyaṇa Śāstri is a scholar-poet and grammarian. He is one of those who saw the truth underlying the movement of Giḍugu Rāmamūrti, and to that effect he wrote a grammar (Sūryanārāyaṇīyam) making 'usage' as a criterion for correctness of a word or expression. His history of Sanskrit Literature is his *magnumopus* in which he has shown his scholar-ship, originality and historical insight. The Andhra University has honoured him by publishing it. D. Rājaśēkhara Śatāvadhāni and Gaḍiyāram Ven-kaṭasēsha Śāstri, both hail from Proddutur, Cuddapa district. The former wrote Rāṇāpratāpa Charitam a patriotic work of great merit and erudi-tion. It has the merit of reading like Tikkana's Mahābhārata. The latter is the author of a life of

Shivājī under the title Śivabhāratam, a work which is equal in merit to Rāṇāpratāpa Charitam.[1]

There is a jumbling of critical historical and other matters under 'essay'. "Essay" as such cannot be said to have yet developed. There are attempts to evolve critical principles applicable to Telugu Literature, with a judicious mixture of Sanskrit and English principles of criticism. Towards that end Sanskrit Sāhitya works and English works on literary criticism are widely read by our scholars. Many Sanskrit Sāhitya works like Kāvyaprakāśika, Sāhityadarpaṇa, Pratāparudrīya, Rasagaṅgādhara, and Dhwanyālōka have been translated. It may be suggested that examples may be given from Telugu Literature rather than the stock examples given in the texts books. Articles on literary criticism are seen in journals profusely. The radio is arranging periodical Parishats in which scholars are asked to ventilate their views on topics of art and literary criticism. Muṭnūri Krishṇa Rao as thinker has published a series of learned essays on art and criticism under the name "Samīksha".

There are attempts though scanty of bringing the works in other classical literatures into Telugu.

1. There is a Sanskrit work under the name "Shivabhārat" by one Paramānandakavīndra one of the poets of Shivājī's court and it is published with Bhāshāṭīka.

Omarkhayyam has been translated into Telugu by a number of poets like Rāyaprōlu, Duvvūri, Chilukūri, and Rāmachandra Appa Rao. Duvvūri has also translated Gulistan. Among those who are bringing Persian into Telugu may be mentioned the name of Qasim Khan. The latter is also engaged in the great task of bringing the Holy Quran into Telugu, of which the first two parts have appeared. Baṅkupalli Mallayya Śāstri a Sanskrit and Telugu scholar is translating the Vēdas into Telugu which is being brought out by the Vinayāsram at Kāvūr. It is suggested that the simple word-for-word method may be supplemented with explanatory notes. Thus there is great activity and thinking in all directions among the Andhras. But best results can only be obtained by co-ordination of all individuals engaged in similar tasks.

An institution called "Hyderabad Andhra Sahitya Parishat" has been started, with the avowed object of cultivating cultural amity between the two great communities that inhabit H. E. H. The Nizam's Dominions. Towards that end their programme includes two things :—

1. Bringing the best in other Literatures into Telugu.

2. Informing to non-Telugus what is best in Telugu Literature.

The Parishat has a number of publications to their credit, of which an explanatory translation of Holy-Quran is one.

CONCLUSION :

A survey of the development in recent years shows that literature is tending towards flippency and scrappiness rather of permanent value, though enthusiasm is not wanting in all quarters. It appears to be so even in English literature. Everything is in the melting-pot from which permanent values have to emerge. There is thinking—but loose—in every field, and unanimity in any sphere is wanting. There seems to be no ray of hope in the very near future. Politics was ruling the field hitherto, and now other matters have taken their place. A milleniurm is predicted post-war in all spheres of life. Even literature is war-bound or war-blend. Sustained effect in any field is not the order of the day. Cinema and radio are the indices of our present culture and circumstances. Neither the authorities nor the talkers nor the listeners have got enough time at their disposal to spend. The drama should be short, the story should be shorter, and the poem should be shortest. The talk should be all the more

short. "Classical in everything is discredited. Cinema is setting fashions in singing, dress and morals. Radio is setting fashions in literature and elocution. stage-action by characters in flesh and blood is looked upon as intolerable. The scholarship is of the catalogue-variety. Let us hope that out of this chaos order may come which will be a solace to the whole country.

NATURE IN TELUGU LITERATURE

INTRODUCTION :

Literature is the mirror of the individual and corporate life of a race. Therefore to know the nature portrayed in Telugu Literature the qualities and environment of the Telugu race form a necessary equipment. Besides, nature is a word of manifold significance. Human nature; animate and inanimate nature, and their reactions on each other appear to be necessary parts of the subject. Thus the nature of the Telugu speaking people, the animate and inanimate nature among whom they lived, and their reactions on each other form a necessary portion of our enquiry.

NAMES :

It becomes incumbent on me to say a few words on the various names of this language. Names of languages are derived chiefly from the country where they are spoken or from the races who speak them.[1] So "Telugu race" is an incon-

1. "ఢిల్లీకోటకు దగ్గరనున్న సిపాయిలబజారు "ఉర్దూ-ఎ-ము అల్లా" అను మాటనుంచి 'ఉర్దూ' అను పేరు వాడుక వచ్చెను."

ఆంధ్రసర్వస్వము 1 సం. 3 సం. 76 పు.

Punjabi — a language spoken in the Punjab the land of five rivers.
Mahrathi — a language spoken by Maharattas.
Tamil — a language spoken by Tamilians.
Dravidian — a language spoken by Drāvidas.

gruous grouping of words because the same language can be spoken by different races. (cf. Urdu spoken by different races). The Andhras who inhabited a particular portion of this country gave their name to it, and to the language that is spoken by them. "Andhrāh" in masculine gender becomes the name of the race as also of the country, and "Andhram" in neuter signifies both the language and the country. Nannaya Bhaṭṭāraka the earliest known Telugu poet called the language "Andhram", and named the grammar which he wrote "Andhra Śabdachintāmaṇi". Tikkana also calls it Andhram. There are two more names by which this language is known—"Telugu and Tenugu". Though originally the word Andhra lent the name to the tract of the country which they inhabited, subsequently, all those who lived within the four corners of that tract came to be known as Andhras. Thus for some centuries, the word Andhras has become extended in its denotation. But all the three names Andhram, Telugu and Tenugu are consistently used for the language synonymously for at least ten centuries. It is improper at this length of time to suggest that the word 'Andhra' which is in use for so many centuries as a name of the language has

assumed a political significance. When and how did it do so?

THE ANDHRAS:

A few words about the character of the Andhras, the inanimate and animate nature among whom their lot was cast become necessary. Ever since the beginnings of literature in the world, Nature both animate and inanimate has become one of the chief sources of poetry.[1] To illustrate this one need not go far, but has only to cite the magnificient hymns in the Rig-Vēda which have been dedicated to "*Ushas*" (the Dawn) with their colourful word-picture. God and nature are the twin-concepts that attracted the earliest man, the former 'unseen' and the latter 'seen'. The vastness, variety and inexplicability of many of the natural phenomena led man to postulate the existence of a supreme hand behind all that he saw. It was only much later that the idea dawned upon him that nature is the manifestation of that unknown being.[2] This sense of unknown hand has persisted in the thoughts of human race, inspite of the great strides made by scientific discoveries. It has attracted a

1. "There is a glory in the gliding *troist* (fish), the soaring lark, the sounding cataract, and the mind of man."

.—Blunden.

2. One author very aptly called this an attempt to ascertain what divine scheme is concealed behind and within the appearance of our present surroundings to "lock through nature to nature's God."

variety of 'seekers after truth' of whom the poet is one. Such enquiry led the Upanishadic philosophers to conclude 'Tat-Twam-Asi'. Thomas Carlyle likewise calls poet a 'prophet' and the critic an "interpreter between the inspired and the uninspired".

Historians aver that the Punjab was the part of India where the earliest Āryans settled: and that Rig-Vēda was the collection of their songs on the variety of nature around them including, the rivers, the mountains, the valleys, the glaciers, the clouds and the rains, the sunrise and the sunset, the dawn and the seasons. Apart from the truth or otherwise of this theory, one thing is obvious, that poets are attracted by the particular phases of nature among which they lived, moved and had their being. Relays of descriptions of natural phenomena as the Aryans moved along, abound in Post-Vēdic and Purāṇic literature.

The qualities of a race are also determined to some extent by the environment. If we look at the nature depicted by the English bards we find that it is all what manifested around them. Blunden puts it in the following convincing words, and shows that it is so from the earliest times to the present day.

"It is the quality of the English race, its contentment, its thoroughness, its way with nature

that is the importance of so many books around me. Just as the land is (with all its faults) a masterpiece of bright garden, and spell-binding halls and cottages that come into view in their scarcely credible and unboastful elicity of growth, fair as fancy, from chimney-top to lavender-bush, so the library leading to Walton, White and Wordsworth is able to regard the quiet mind with its embowered or its upland, georgic or pastoral excellences."

The lily is one of their best flowers; the Thames is their greatest river; the Snowdon is their highest peak; and the sea is their dearest friend. The magnificience of the tropical sunrise and sunset, the height of the Himālayas and mount Everest, the grandeur of the antumn dawn, the vast expanses of the Ganges and the Brahmaputra, and the long-winding course of the Indus are some of the things unknown to English Literature. There is one advantage enjoyed by the Indian poets. India[1]

1. "A celebrated English writer, now visiting this country, says that the colourfulness of India has made a very deep impression upon him. Indeed, to one accustomed to dim skies and grey landscapes, dull fogs and mists, and the sombre clothing that wintry climes demand, the brilliant splendour of tropical lands must appear little short of dazzling.

Here, in India, colour meets the eye wherever you turn, in sumptuous sunsets, in flowering trees and blossoms, in exotic birds and butterflies, in blue mountains and valleys, and vast emerold plains. Apart from the colour that Nature provides for our delight, we ourselves are constantly creating it in our surroundings our homes and our dress."

—Hindu, July 11, 1943.

abounds in a variety of climate, fauna and flora, and other natural phenomena known to man, and consequently Indian literature is unsurpassed in variety of description. From the snow-clad Himālayas to the arid sea-sands, from the lion to the hare, from the lotus to the grass-flower, all find a place in Indian nature, and so Kāḷidāsa's Ritusamhāra has no parallel. Thomson's "Seasons" fades in comparison with it.

I now come to the questions; who are these Andhras? What is the environment in which they found themselves when they began to lisp in literature? The earliest reference to Andhrās is in the Aitarēya Brāhmaṇa of the Rig-Vēda. I quote Dr. Bhanḍārkar—"In the Aitrēya Brāhmaṇa which is anterior to the whole of classical literature, the sage Viśwāmitra is represented to have condemned by a curse the progeny of fifty of his sons to live on the borders of the Aryan settlements, and these it is said were Andhras, Punḍras, Śabarās, Puḷindas and Mūtibās, and the descendants of Viśwāmitra formed a large portion of the Dasyus."[1] Three conclusions arise out of this:

1. History of Deccan P. 10.
Carmichael lectures —Dr, D, R. Bhanḍārkar.(P. 3)

This very portion tells us that the Andhras who were at one time the descendants of Vis'wāmitra and were Aryan in descent were called Dasyus by the later Aryan invaders of Dakṣiṇāpaṭha.

I. That the Andhras were primarily of Āryan descent, who subsequently might have come to be a mixed race having inter-married with the original inhabitants of Dakshiṇāpaṭha, the Dravidians, and the Nāgās.[1] I venture to suggest that this was the time when Dravidian and other elements began to influence the Telugu Language. Some scholars have an interest in converting Andhrās into Dravidians[2] to whom this passage is an irrefutable answer.

II. That they crossed the Vindhya mountains and settled in the South on the borders of the Aryan Ashramas.

III. That the same passage contains the manner these tribes spread. According to a Mīmāmsā Canon of interpretation called स्थान, (place of a word) it should be interpreted that these cursed tribes settled and expanded in the following order from East to West. "Andhras,

1. One need not be ashamed that one belongs to a mixed race because enthnologists conclude that at least in India. "Neither the Dravidian nor the Aryan blood is confined to any caste." We see the characteristics of all the four original races in the people of all parts of India. Refer Risely. (Hindu dated 5-1-1941.)

2. Even latest works are not free from this mistake. If Vis'wāmitra was Dravidian, original Andhras can be said to be Dravidian. The present Andhras are no doubt a mixed race as all the other races are. I am dilating on this subject in a separate paper which I hope to publish in near future.

Puṇḍrās, Śabarās, Puḷindās and Mūtibās."[1] Thus the Andhras were the eastern-most, and originally occupied the country bound by the Gōdāvari, the Krishṇa, and the sea on the North, South and East respectively. From there they expanded and contracted again and again as occasions demanded. At one time Lake Pulicat in Nellore District was the southern boundary.[2] They expanded to the west fan-wise along the banks of the Gōdāvari and the Krishṇa, colonising the Daṇḍāraṇya (Daṇḍaka) in the middle.[3] At one time they shared the whole of Deccan along with ruling races. Thus expanding they built empires and colonised distant lands. I quote the following evidence:

"The Andhra state between the Krishṇa and the Gōdāvari was among the earliest deflections, and rapidly grew into a powerful kingdom stretching right across India."[4]

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1. C. Nārāyaṇa Rao, N. Jagannātha Rao, C. Veerabhadra Rao and others have examined the question and came to the same conclusions.

History of Andhras. C. V. Rao. P. 17.

2. Beginnings of South Indian History — S. K. Iyengar.

3. As Andhras advanced along the banks of these rivers the other races receded to the Vindhya regions in the North from East to West; Śabarās into Orissa and Central India and Pulindās still West to the foot of the Vidnhyas.

4. Early History of India — Vincent Smith. P. 204.

"The Andhras seem to us a glorious race. To them we owe the school of Amarāvati sculpture, the philosophical school of Nāgārjuna, and it is probably from the Andhra ports that the vessels which have civilised Indo-China, Jāva, and Sumatra have started."[1]

THE BACK GROUND:

The two great rivers of the Deccan (Krishṇa and Gōdāvari) with their numerous tributaries, the two long and high mountain chains of Udayādri and Sahyādri, the vast forest tracts of thick Daṇḍaka forest in the middle with natural and unlimited prospects for hunting, the monsoon seasons the chief cultivation and harvest times, the fertile paddy-fields in the eastern *deltas*, the shipping and fishing prospects on the East and West coasts[2], the diamond mines of Gani Kollūr (Guntur District), Gollapalli (Krishṇa District) and Gōlkoṇḍa, and

1. Foreword to Buddhist Remains in Andhra. K. R. Subrahmanyam,

Some scholars like P. T. Srinivasa Iyengar think that the name Andhra was applied to the Telugu country in 3rd century A. D. But the identity of Telugu and Andhra was proved in the above work. Vide introduction. PP. 8, 9, 10,

2. The settlement of Rākshasas on the lower Gōdāvari Valley called Janasthāna formed part of Rāvaṇa's realm, and there must have been intercourse between Ceylon and Janasthāna by sea,

Dravidian India, T. R. Seshan, P. 15.

the gold mines of Suvarṇagiri; such was the glimpse of the external nature that was revealed to the Andhra race, which inspired their occupations, and formed their environment.[1] Important traits like emotion, independence, love of ease, open-heartedness, friendship and hospitality gave a leaven to their character. This was the back-ground on which arose their literature. Though the Andhras lost their empires, and were over-run by Chāḷukyas and Chōḷas, the several characteristics of the race remained intact which still influence their literature.

TWO GREAT WORKS:

The *de-facto* literary tradition of Andhras begins with Nannayabhaṭṭa, the author of Andhra Mahābhārata, who flourished in the court of Rāja Rāja at Rājahmundry towards 11th century A. D. Definite data regarding the literature prior to this are wanting. There are two important pre-Nannaya works from which definite characteristics of the Andhra race can be gleaned. One is "Gāthā Saptaśati" of Hāla, a Śātavāhana Emperor, who ruled in 1st century A. D., and the other is 'Brihat-Katha' of Guṇāḍhya Paṇḍita, Hāla's[1] minister. The former becomes a landmark in all Indian Lite

1. Vide: Gulām Yazdāni's presidential address in the fourth session of Indian History Congress, Lahore.

rature. The famous historian S. K. Iyengar says, "It (Saptaśati) stands at the root of all romantic literature in India, whether it is in Sanskrit or in any vernacular, and may be of the rest of the world as well." Both these works had their origin in Amarāvati (Guntur District) in the heart of Andhra country.[1] At that time Prākrit was the Royal language in which inscriptions were written, and a kind of vernacular commonly called Paiśāchi which was a mixture of Sanskrit, Prākrit, indigenous dialect and Tamil, was the language of the street. The name of Paiśāchi need not perturb us that it was the language of the demons. The subsequent Āryan emigrants to south India found the people here different in complexion and habits, and so called them Piśāchas and their language was called Paiśāchi. This was afterwards elevated to the status of a Prākrit, and is now reckoned as one of the six vernacular Prākrits.

Saptaśati has at least two translations in Telugu. The original is extinct, but survives in portions of works like Kathāsaritsāgara which in their turn supplied material for works of Subandhu, Bhāsa and many other poets. A perusal of these works makes me conclude, at any rate, that they were the decadent days of the Andhra Empire, and that

1. I hope to discuss about this question in a separate paper 'Gādhā Ṣaptas'ati, when and where it is written.'

the public became more sensuous than before as in the days of the late Roman Empire. The Andhras became great lovers of ease, indulged in fine-arts, (singing, dancing, painting) and other past times, and developed very fine aesthetic taste. They reacted deeply to the human and other nature around them. They were engaged in occupations like weaving, toy making, smithy, bead-making, pottery, fishing, and hunting.[1] Agriculture formed the most important occupation. Very fine varieties of rice were grown and very delicious wines were produced.[2]

The Saptaśati stands between the Ādikāvya (Rāmāyaṇa) and the artificial epics like Raghuvamśa, and may be ranked as the earliest classical

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1. పూస, చట్టి, పడవ, తెర, తెరచాప, మగ్గం, పడుగు, పేక, గొమ్మ, ఎర, కొడవలి, గొడ్డలి, పార, పలుగు, కఱ్ఱు, దుక్కి. వృత్తుల పేర్లు.

2. పండి తెల్లబారు వరిచేనులను చూచి
యేల మొగమువంచి యేడ్చెదమ్మ ?
చూడు ! జనుపచేను సొగసయ్యె నరదళం
బలదుకొన్న యాటవెలది బోలె.

"Why do you cry with your head bent, looking at the paddy fields which became white while ripe? Please look at the jute crop which is white like the actress with painted face."

work. The erotic sentiment (Sringāra)[1], the picturesqueness of description, and the natural scenery of this work were all later standardised by the succeeding poets. The Brihatkatha on the other hand formed the nucleus of all story works subsequently written. The great poet Srīnādha translated Saptaśati but to our misfortune it is lost. Recently Ananta Krishṇa Śarma has translated it. This work is worth perusal, and ranks as a classical work.

Three things are to be remembered here. 1. The background of all Telugu literature is greatly Sanskritic. A large portion of Telugu vo-

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1. రమ్యమైనరూపు, రమణుపూరనులేడు
పేదరికము, పెద్దవీధినిల్లు,
పరువమైన వయసు, పొరుగింటిచెలి జార,
యైన నార! చెడదు చాన చూడు!

"Beauty there is, husband is away, she is poor, their house is in the main street, she is young, and the neighbour is a prostitute; inspite of these she maintains her chastity."

నడువలేని ముగుద యడుసును దాట నా
యడుగులందు నడుగులిడినదంతె
యనెద వందకాడ! యటులైన నీదుమే
నెల్ల నిట్లు పులకరింపనేల?

"Oh! Beautiful man! you say she simply put her feet in your foot-prints while crossing the mud, when she was unable to walk. If so, why should your hair stand on their ends."

cabulary is Sanskritic. The commonness of religion and civilisation also helped this aspect. Finally all the qualities of Sanskrit poetry can be attributed ***mutatis-mutandis*** to Telugu. The rhetoric, the alankārās, the ease and felicity of expression, the capacity for ***double-entendre***, are all primarily Sanskritic qualities. Coupled with this, the sweetness of Telugu idiom, and a sprinkling of indigenous Telugu words have rendered the Telugu works most sweet to read and enjoyable to understand. Especially when the "Andhratwa" is brought out they give immense pride and pleasure to the Andhra reading pnblic. It is difficult to appreciate and enjoy a great work in any language other than one's own, unless the individual can enter the spirit of that culture. A knowledge of Sanskrit and Telugu is a pre-requisite for appreciating and enjoying even a Telugu work.

2. Hindu mythology is so interwoven with literature in Sanskrit that it has come down as it is into Telugu literature. In this respect, the Greek and Roman Poetry bears comparison, and many such mythological stories and allusions have descended into English literature, so that a compilation of allusions, phrase and fable became necessary.

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1. రక్షోవరులనట సమ, రక్షోణిం జంపి నిజకరకృపాణా సృ
క్ప్రక్షాళనమునకు జగ, చ్చక్షువు చనియెనన నపరజలధి చేరెన్.

Many natural phenomena have come to be minglec with mythology that, when we read, such descrip tions a knowledge of the mythological factor alsc becomes necessary for the full appreciation of th description.

3. In every literature there are what ar called "poetic conventions". Descriptions some times are mingled with these, and therefore a know ledge of these becomes essential. In Sanskrit they are called "*Kavisamayas*". These automaticall descended into Telugu literarure.[1]

PERIODS OF TELUGU LITERATURE.

I now come to the known periods of Telug Literature. These can roughly be stated as thre in number.

1. The period of translation, 11th to 15t centuries.
2. The Prabandha period, 16th to th middle of the 19th century.
3. The modern period.

While dealing with the first two periods some fact have to be considered.

The first period began at a time when th

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1. eg., సింహనఖాంకురచ్ఛిన్నవారణకుంభ
   జనిత ముక్తాఫల శర్కరిలము.

vedic religion had to be defended from the onsloughts of non-vedic faiths like Jainism which threatened its destruction. This is a part of the Hindu revival in Southern India which started with Acharya Śankara and which continued after him. Besides, Nannaya Bhaṭṭaraka had to break away from the traditional method of Sanskrit authorship which he admirably achieved to the satisfaction of scholars and his patron. For this he had to pitch upon the most authoritative work on Dharma after the four Vedās, the Mahābhārata, which had the reputation of being the fifth Vēda. He more than achieved his two-fold object, but that his work was a translation to some extent was the only criticism that can be hurled against him. His method of translation was followed by almost all poets up to the end of the first period. The Mahābhārata, the Rāmāyana, the Bhāgavata, the Mārkandēyapurana, the Harivamśa, the Kasīkhanda and Bhīmakhanda and other religious and Purānic works were brought into Telugu and thus the position of the Sanskrit culture and Vedic religion was made safe. In the meantime there was a wave of Vīraśaivam which threatened to envelop the Hindu religion but the Vedic Śaivism brought this under control. The Vaishnavism of Rāmānuja and Madhva did not make much headway in Andhradēśa. This period was one of the most

productive periods in Telugu literature and th poets were great men who had genius, individu ality and insight into nature. The various descrip tions in which they depicted the sunrise and the sunset, the night and the stars, the great forest and the occupation of hunting, and finally the human psychology into which they probed were exquisite and these works can stand comparison with the best works in any literature. Srīnādhā's description of Drakshārāma, a place of pilgrimage in the District of Godavari, the town planing and the various casts which occupied the town, are all very reminiscent and stand true even to-day. Irrigation under tanks big and small, is a special feature of the Deccan which finds a place in works of this period[1]. There is a small difference between the earlier and later works in this period. The earlier ones were almost all translations and therefore their original individuality was hedged in, though they transcended the original in some places. The later poets were attracted by the Kāvyas (artificial epics) of Kālidāsa and other poets, wherein poets took the story only as a back-ground and filled

1. Ref · The description of Addanki country, a tract included now in Guntur District.

"అఖండితాంభస్సమృద్ధి విజృంభించి, విశ్వంభరాభ్రూలతానుకారి సేతురేఖాలంకారంబులై......పయోధిగన్న బిడ్డలుంబోని యొడ్డు చెరువుల చేరిను."

in the details with their own sentiments and descriptions. Thus they heralded the dawn of prabandha literature of the 16th century. Pina Vīrana took up the story of Śakuntala and Śrīnādha took up Śrīharsha's Naishadha Kāvya. These two works may be said to have immediately preceeded the Prabandha literature. This period was also heroic in character when warriors belonging to different clans flourished and fought here and there. Generally this was the period of disintegration of central authority when the country abounded in small principalities. Each ruler patronised poets and these rulers became lovers of ease. I shall say the characteristics in the falicitious words of Prof. Subba Rao. "The poet has become an honoured figure in society and has achieved royal patronage and title of distinction. He became the leader of the popular taste and refinement. A sense of plenty prevailed among the people, and there was a swing towards worldly enjoyment. A craving for ease and comfort became common and was spreading in society. The simplicity of life was disappearing. Religions austerity was on the decline". Even at this time there was an under-current of Bhakti, whose protogonist the great Pōthana was. Śrīnādha's Krīḍābhirāmam and Vidhinātaka portray the secular life of Andhras of this period. It was also a time when the first contacts between Andhras

and Mussalmans began, which manifested itself here and there in poetry. The character of "Malkibharam" is an instance in this connection. Some of the Royal patrons like "Vēma" were themselves scholars and poets. The whole poetry became secular and began to depict high life. I shall close this period with a quotation from another work of mine.

"Two names (Tikkana and Pōthana) stand pre-eminent deserving of special mention. Both were poets of the highest order whose works are read and re-read throughout the Telugu Country. They appeal even to the worst products of alien cultures to whom *Sringara* is obscenity and *Kavisamya* is a useless and unnatural convention...... Both are adepts in creating word-pictures and are endowed with rare powers of imagination and emotion. One is the author of the greatest historical work and the other of the greatest devotional work. One is a conscious artist and the other a rhapsodist. One is a scholar of rare merit and erudition and the other a "Sahaja Pānditya". One was opulent in wealth as the minister of a king and the other a poor cultivator who took a solemn vow against Royal patronage. One weighs words while using them and conserves his expression, and the other carelessly spends them like a millionaire with unlimited credit. One attains the desired effect

by the use of one word, and the other uses ten where one suffices. One is always conscious of what he writes and the other forgets himself making the readers forget themselves. One describes the battle of Kurukshētra with rare clarity and effect, and the other potrays the child-hood of Krishna as that of a play-mate. In point of poetic art one is supreme, and in poetic emotion the other is unsurpassed".

I now come to the actual Prabandha age. Political, social or religious upheavels in a country or race are also the epochs when literature makes great strides. The literature of this period mirrors the social life of this age. The completion of Prabandha synchronised with the glory of Vijayanagar Empire during the time of the Emperor Poet Krishṇarāya. In the words of Prof. Subba Rao "The art of music made rapid marches. Architecture progressed greatly. Painting reached a high level of perfection. All these arts were encouraged by the Durbar as well as aristocracy. Therefore, there appears to be a lively contest between the poet, the painter, the musician, and architect for much-coveted royal patronage and honour. They vied with one another in creating master pieces of art."

The revalry of the aristocracy, the life of ease, the various kinds of happiness in which they indul-

ged, their occupations like hunting, the sentimental conversations between men and women, their momentary separations, and re-unions, in short the social orders of the day found an echo in the Prabandha literature. Incidental to this, animate and inaminate nature also found a place. The forest, the pleasure - garden, the flowers and the bees, the moon-light and the cool breeze, and the other hand-maids of human happiness find a place in the literature of this period. Varūdhini, was the common woman, her pleasure gardens, are none but the parks in the various parts of the Vijayanagar city, the perfumes which emanate from Varūdhini's palace were only those that came out of the mansions of the aristocracy. The Veeṇa was the common instrument of music. Against all this sensuality the picture of Pravara stands unique for all time preaching the high ideal of Gārhasthya. The incident in Pārijātāpaharaṇa echoes the love quarrels among high-placed men and women. Prabhavati - Pradyumna gives out the various devices of men and women in getting their desired paramours. Suchi-mukhi was the clever messenger between lovers. Nigama Śarma was the prototype of conscince-killing, double-dealing Brahman-hood, his sister was the type of the ordinary house-wife of those days. The poor man's life also was admirably depicted by the

Royal author himself in his Āmuktamālyada. Thus the animate nature, finds ample and adequate place in this literature. Inaminate nature was to be enjoyed and exploited by the ruth-less hand of man. There are grand descriptions of nature in all phases but they play only an objective part. Sunrise and sunset find a place according to the necessity or occasion. The forest finds a place in the hunting sojourn of the king. The night is the friend of the thief and the moon-light is the enemy of the love-stricken lady. The seasons are either friends or enemies of forlorn husbands or wives. The sounds of various birds are only a factor of disturbance. The subject matter of the plots and the characters introduced therein with their psychology loomed large in the poetry of these two epochs. The poets perfected the style and discription and were adepts in chistling their works as works of art. Among the trio, Bhāva, Vastu and Rachana, which form the chief wherewithal of poetry Vastu and Rachana were almost perfected by them. Bhāva plays a subordinate part except in the shape of Bhāva of the various characters introduced. The individual emotions of the poet can only be distantly gleaned from their works i.e., lyrical element is not pronounced and in many cases absent. Nature as nature attracted them,

but we do not see their reaction on each other in these periods.

As regards personal element one word need be said. There is a particular variety of composition called Śataka each of which contained generally a centum of verses. These are some rare works of devotion among them, the Kālahasti and Dāsaradhi Śatakas being the best known. The former is a chronicle of personal experiences of poet Dhūrjati. His sensuous life, and subsequent disgust were depicted in soul-stirring language and style. In many of these Śatakas the first personal pronoun plays a large part. Even here the nature around finds a very minor place.

THE TANJORE SCHOOL :

A corollary of this Vijayanagar school of Telugu we find at Madura and Tanjore to which place Telugu language migrated. In the 16th and 17th centuries works like Vijaya Vilāsa, Sukasaptati, Rādhikāsāntvana and Tārāśaśānkavijaya flourished. Though they are ornaments of literature they proceeded in the same prabandha path with a larger percentage of erotic sentiment. Indigenous nātaka took its birth in this period. But the position of nature remained the same.

THE IMPACT OF ENGLISH :

The prabandha style became an object of

imitation for at least three centuries until the middle of the last century, when the introduction of English education and the contact with English literature wrought out a change which has almost transformed the literary field. The western culture first came to Bengal which immediately inbibed it. Along with it came the missionary to civilise us. Under the dazzle of a new religion, and literature, everything that was ours became drab[1]. At one time it was feared that India might become a second or third edition of England in all aspects. But the attempted cultural conquest of India by the British has created unexpected results. A great nation with a hoary past,though temporarily fallen,cannot easily be conquered culturally, and to try to do so inspite of warning is only not to read the writing on the wall. Whatever the result of this action and reaction otherwise, this contact enriched Indian literatures. New vistas in literature were opened up. In Andhradēśa this reaction first took the shape of social reform under the leadership of the late K. Virēśaliṅgam Pantulu. Literature became the vehicle of criticism of the social order. Novel and short—story were exploited to the fullest extent. Whether he succuded in his religious and social activities is not our question. But his activities

1. Brahmoism took the place of Sanātanist Hinduism. The mystic poetry of Rabindranath Tagore was the combined grand result of this combination of Brahmoism and English education.

rendered immeasurable service to the language and literature. He inaugurated a kind of easy prose and became the father of Andhra novel. Because his ideal was social reform Nature did not attract him. Society and the evils therein were the subject matter of almost the whole range of his literature. He translated "Lambs' tales from Shakespeare", and Kālidāsa's Śākuntala. He also wrote works on Geology, Zoology, Botany and other sciences. His influence was profoundly felt in these days and the greatest work that he wrote was "Lives of Telugu poets."

If we look at the period subsequent to Renaissance in English literature we find that the French revolution inspired English poets with new life and the whole of Romantic Revival was the result. Poets became intensely patriotic and loved their country with all its faults. They found the nature around them sympathising with their aspirations and discovered "books in running brooks". They found love all round and preferred country-side to the town. They wooed loveliness, and loved spending their time with nature. The various seasons become their timely friends and village occupations became very dear to them. The farm and the farm-horse became their dear friends. Dress and fashions were echewed and the poor man became their object of

adoration. They were conscious that nature gave them a message to be delivered to the ordinary man in the street to whom they wanted to speak in his own language.[1] Pedantry was discarded and directness of expression became their religion. They saw the Divinity underlying nature. Tradition became sacred to them and they began to interpret the old masters of poetry with sympathy and understanding. They considered it their duty to create intense love of commentry, language and literature among the masses. Even in poetry the conventional forms were given up and rhyme and metre were either simplified or given up for force. Poetry came very close to prose and vice-versa. Conventionalists found revolution in all this, but the ordinary reader found inspiration in it.

As English education began to permeate among the people in India—thanks to Lord Macauly—it created a passion for English literature and all that is contained in it. The English literature of Elizebethan and Romantic periods attracted them, the latter more than the former.[2] Wordsworth,

1. The following sentence from Wcrdsworth's preface bears out my point.

"The principal object......was to choose incidents and situations from common life and to relate them throughout as far as was possible in a selection of language really used by man."

2. It was an honour to be a good speaker in English and public speaking in an Indian language was considered at least not honourable. The so called "Babu English" was developed.

Shelly and Keats were profusely read by the Andhra youth and it is among English teaching school masters and English learning students that the change was wrought.[1] In addition two waves started, one from north led by the late G. V. Appa Rao and the other from the south led by Rayaprolu Subba Rao. The first took the shape of the folk-song—ముత్యాలసరము (pearl-garland)—and the latter of the short— poem. The sweet sounds of both reverbarated through out the land and new poetic notes emanated from unexpected quarters. Though it was "తృణకంకణము" (grass-bracelet) that took the whole Andhra country by storm, it was 'Lalita' a translation of the English poem 'Hermit' by Subba Rao that first attracted the youth of the land. Both the conventionalist and the revolutionist found in it, the germ of inspiration and newness. Śatāvadhāni Veṅkata Sastri, one of the greatest of the living poets found two new traits in this work; its tragic begining and sweet melody. The English knowing Telugu scholar found in it perfect harmony between nature and man. I quote a few sentences from its introduction :

" This poem I believe is the first successful attempt on the part of a Telugu poet to sing the

1. Just at that time Gidugu Rāmamūrti Pantulu started his "Vyāvahārikavāda" as a revolt against the Sanskriticism. Its aim was to write works in the language of the ordinary people and popularise knowledge.

glories of the sacred passions of love under the direct inspiration of the votaries of English in use, and as such marks an epoch in the development of modern Telugu Literature. The author unlike his predecessors infused fresh life and blood into the composition by photographing his images direct from nature and expressing his ideas in a clear, flowing and beautiful style which is both dignified and charming........

The scenes through which the heroine passes on her way to her lord have been described with a keen sense of the beautiful in nature and a profound admiration of the ways of Providence as reflected in her. The crystal stream, the limped lake, the crimson twilight, the star-lit night, the rosy morning, the melting mist, the flowing creepers, the redolent blossoms, the warbling birds, the humming bees, the gazing frawns, which form the object of some of the description, conjure up a scene of great picturesqueness. The author has reached the highest water-mark of poetic excellence in his glowing description of love, which he idealises and enthrones in the very heart of nature........The poem on the whole is a lyrical piece of rare beauty and finish.[1]

1. There were also purple patches of natural descriptions in the works of G. V. Appa Rao. The question of priority between these two poineers need not detain us.

Thus the direct contact between nature and poet in Telugu literature began with Rāyaprōlu and Gurazāḍa. As it was to poet Collins "England was a Goddess, the mother of heroes" and "the bride of peace and the friend of nature animate and inanimate", so to these two poineers the mother country is the embodiment of all that is good, kind and heroic. Both were intensely patriotic. G. V. Appa Rao wrote a poem under the caption "దేశభక్తి" (patriotism) wherein he exhorts young Andhras to serve their country and bring about unity.[1] Rāyaprōlu's patriotic poems are ornaments to Telugu literature.[2] A number of men, young as well as old were attracted by the works of these two poineers. C. R. Reddy, a man of great learning and literary

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1. స్వంతలాభం కొంత మానుకు
   పొరుగువారికి తోడుపడవోయ్ !
   దేశ మంటే మట్టి కాదోయ్ !
   దేశ మంటే మనుషులోయ్ !

2. I quote only one among many to show that he idealises nature :

   ఏ ప్రఫుల్లపుష్పంబుల నీశ్వరునకు
   పూజసల్పితినో యిందు పుట్టినాడ !
   కలదయేని పునర్జన్మ కలుగుగాక
   మధురమధురం బయిన తెన్గు మాతృభాష.

   With what full-blossoms I worshipped my Lord
   I am born here! If ever I am reborn
   I wish that I should be born here only with
   Sweet—Sweet Telugu as my mother-tongue.

taste paid high tribute to these poets. His publication of "Kavitvatatva Vichāram" almost the first work on principles of poetry in Telugu on English lines belonged also to these times. The first decade of this century was very eventful in the Literary history of the Andhras. A host of young poets were inspired by these two and began to sing according to their individual taste. Among them are honoured names like Basavarāju, Nāyani, Dēvulapalli, Vēdula Nandūru, Duvvūri and Aḍivi. Among these again Nandūru struck a new path in the realm of pastoral song and reached perfection. His work "Yeṅki-pāṭalu" is unique in Telugu Literature for depiction of pastoral love, and village life which abounds incidentally with incidents which involve great picturesqueness and natural beauty and simple untutored psychology.

Some indulged in fancy at times and imagination at other times while love which soared high and transcended sometimes etherial heights, was the principal theme. Their inspiration was certainly nature. They recorded their experiences in imaginative strain. Duvvūri on the other hand portrays the picture of the poor cultivator, his environments and aspirations, and difficulties. Lyricism is a general quality of all their poetry. Vēdula found fault with the present order of things. Dēvulapalli was lost in actual gloom and unhappiness.

Basavarāju laid bare his heart's desires as a child does. Aḍivi with his versatile genius was serving Śaśikaḷa to whom he dedicated his life. Nāyani like Rāyaprōlu, elevated love and tried to make it pure. Woman in the hands of these poets was given a high status, became independent and at times divine, while she was treated only as an enjoyable object, by the old writers. *Vipralambha Śringara* is the variety which is dear to this group who tried to live up to Kāḷidāss's ideal propounded in words—

" परस्परप्राप्तिनिराशयोर्वरं
शरीरनाशोऽपि समानुरागयोः "

(when two lovers -- are intensely in love with each other but are despondent about their union, it is better for them to die.)

Rāyaprōlu treated the three phases of love, as between lovers, mother and child and friends; and sang that the third phase was the highest. Finally he has propounded his theory of mystic relation between God and devotee and the traditional Bhakti, where the devotee attains pleasure by the simple look and sometimes service of the Lord. This Bhakti is reciprocal because even the Lord cannot leave the vicinity of the devotee.

"नाहं वसामि वैकुंठे, न योगिहृदये रवौ
मद्भक्ता यत्र गायंति तत्र तिष्ठामि नारद"

(Lord says, "I do not live in Vaikunṭha, nor in the hearts of Yogis, nor in the Sun, but I am present at places where my devotees sing about me".

Wordsworth, Shelly, and Keats as I said are the three most important poets who profoundly influenced this group. The note of Shelly and Keats is descernable in the many poets that I mentioned, but Wordsworthian influence is seen in some, most important of them being the early followers of Rāyaprōlu. I shall mention a few of them. Munimāṇikyam a great name in the domain of 'Short-story' addresses the cuckoo and admonishes it saying that it sings the same song in every spring.

"పాడినదె పాడుచుంటివి పాతపాట"

Incidentally I may remind you that the Cuckoo has become a dear bird to many a poet of this new order. Like the lark of Shelly, cuckoo plays a very large part in this Telugu Romantic poetry. Rāyaprōlu himself has idealised this bird and finds in its sweet sound a mystic meaning." "Koḍāli" wants that the maid of his poesie should enjoy in places where Kāśīratnam blossoms, where Drāksha creepers crawl up the pendal in the mountain valley,

where thc stream flows with murmuring sounds.[1]

To him nature is the walking ground of l poesie. Dēvulapalli does not see anything enjoyab in all that surrounds him. Even in exhileration music he hears the sounds of weeping whi emanate from a broken heart.[2]

To him the whole nature is gloomy. "Gi kumāra"[3] pictures himself as a wave of cool bree which flies side by side with a flower which Lo created as his partner. He feels as if he is carri away high up by the wind. One who wanders throu objects of nature like fully blossomed flowers, a cool bowers made of creepers, is most fortuna more fortunate than a crowned head. To this po nature is the most pleasure-giving thing in t

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1. కాశీరత్నం పూసేచోట
   పండిటి ద్రాక్షలు పాకేచోట
   కొండకోనలో గంగాజలములు
   మిలమిలలాడుచు మెరసేవేళ
   కలకలలాడవె కవితాకన్య"

2. "అమల మోహనసంగీత మందు హృదయ
   దళనదారుణరోదనధ్వనుల విందు.

3. ఏ నొక సమీరబాలుడ నీ ప్రసవము
   నాకు సమభాగినిగ కూర్చినా డతండు
   మా పరస్పరమును స్పర్శమాత్రమునన
   పులకిత బ్రహ్మపథమున పోవగలము.

world, Pandyāram, another poet calls a man who does not react to external nature a stone devoid of all human qualities. But to him beauty, if chaste, loses all charm became its use becomes restricted.[1] This is a lover who wants to enjoy all beautiful objects, but is disappointed if such are in the possession of others. To Penumarti nature is a thing producing joy and sorrow simultaneously and he gives the examples of red lotus and black lotus.[2] Vēdula sees 'calm' in every blade of grass and light in all the quarters. He shows also some gloomy signs here and there. Thus I have given you a glimpse of how some poets reached to external nature on certain occasions. Of all such poets Rāyaprōlu has real Wordsworthian love of nature along with Shellian philosophy.[3] His poetry besides containing beautiful descriptions of nature,

1. అలరు చక్కందనంబు దయావిహీన
మయిన నది నిష్కలంకమై హానికరము
కానిచో దానిగాంచుటకంటె
జగతి ఏ కిష్టతర మేమి చెపుము.

2. ప్రత్యూషఃఫుల్లనీరజప్రసవమందు
హర్షసంగీతమును షట్పదాళి పాడె;
రాగ మెడలిన తనదు వియోగగీతి
చలితపత్రాళి నెలిదాల్చె కలవపూవు.

3. The better the reader of men like Shelly and Collins, and Milton the better the poetry."

elevates nature almost to the level of the supreme Being. He considers 'poetry' as wordy penance (వాఙ్మయ తపస్). In his Ramyālōka he has brought out this point explicitly. Supreme Being may be attainable or not,[1] but external nature which is a compound of all the five elements is the visible manifestation of the supreme Being.

Therefore like a devotee he adores all nature and worships everything that is beautiful in all nature animate and inanimate. As to some English poets, to his well-turned mind, "nature is a preceptor", and all her phases are "her instructive lessons". Because he is pure in heart, to him, "even sense is edifying". Of him it can be said as about Coleridge, "How beautiful a circumstance, the improvement of the flower, from the root up to the crown of its life and labours, that bridal chamber of its beauty and its two-fold love, the nuptial and the parental —the womb, the cradle, and the nursery of the garden."[2] The last portion of his work Ramyālōka where he treats the six seasons as friends of man is admirable poetry. His poetry knows no sorrow. To him death is the precursor or harbinger of life. Life, growth and death, are all phases of nature's

1. "అంది అందని పరతత్త్వ మవల నుంచి"

2. "తల్లిగా ధాత్రిగా దేవతామతల్లిగా"

bounty and enjoyment. He sees in nature the strange powers of unknown Being which makes him elevate her to the heights of the supreme Being. The following sentiment[1] of Vaughan—

> "My heart leaps up when I behold
> A rainbow in the sky,
> So was it when my life began,
> So is it now I am a man;
> So be it when I grow old,
> Or let me die!"

is the keynote of his poetry. There is one master-bard whom I have not so far touched. Viśwanātha is a Pandit and versatile poet. He is an adept in every kind of composition. In graphic descriptions he is unsurpassed and whatever subject he took up, "he adorned".

He has written intensively patriotic poetry and has created enthusiasm among the Andhra youth. His novel వేయిపడగలు (Vēyipaḍagalu)is a perfect picture of Hindu Dharma. Be it a trait of character,a serpent, a broomstick, a great personage, a fool, a blade of grass, ideas flow to him like perenmial rain drops

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1. జంతువుల జన్మ వర్ధనాస్తమయములందు
ఆద్యసూత్ర మానందమే యగును కవికి.

"To a poet the real underlying string behind birth, growth and death is love and bliss."

incessantly falling. His poetry contains both "poetic thoughts and thoughts translated into the language of poetry". There are some magnificient descriptions of nature in his works. We see him at his best while describing grand aspects of nature like a deep valley, a thick forest, a sky-scapping peak, or a bloody battle. We see between Rāyaprolu and him such difference that we find between "Kāḷidāsa and Bhavabhūti."

Considering the scope of an essay like this, there are some authors who include "Ellis on sleep", "History of quadrupeds", "Walks in a forest", "Episodes in insect life", "Miller on gardening", "zoological studies", and such works under its subject-matter. But I demur on that point. They may contain descriptions true to nature but do they come under poetry? Universal appeal, and aesthetic enjoyment are the two supreme tests for poetry. Recently the post-war English poetry has invaded us and the present forms of poetry do not take nature at all into consideration. The universal poverty and suffering, has attracted them to a large extent and if I am permited to say Bolshevism has taken hold of our literature. The youth improvise themselves into the theatres of human activities in the west and picture the scenes there-in as if they see things personally. Imagination is running

riot and nature as nature does not find place therein. The old convetionalists are phoo-phooed by the revivalists, and they in turn are laughed at by these Bolshevists in poetry. Aesthetic beauty is no more to them to be attained in poetry, and art to them in speaking truth and not a thing of aesthetic enjoyment. To them I would say that they[1] are transgressing all canons of literature. I shall close this with the following lines which reflects the ideas of the most modern phase :

"Authors—essayist, atheist, novelist, realist, rhymster, play your part,
Paint the mortal shame of nature with the living hues of art,
Rip your brother's vices open, strip your own foul passions bare,
Down with reticens with reverence, forward, naked, let them stare.

1. All the ugly features of the European sur-realism have invaded Telugu literature. Sur-realism is not one single path. It includes all the traits begining with symbolism to nudism. Discarding all literary conventions is their religion.